

News: Somerville's school system meets Proposition 2 1/2  
 Lifestyle: Five days on top of Mount Washington — brrrr

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# Sexual harassment?

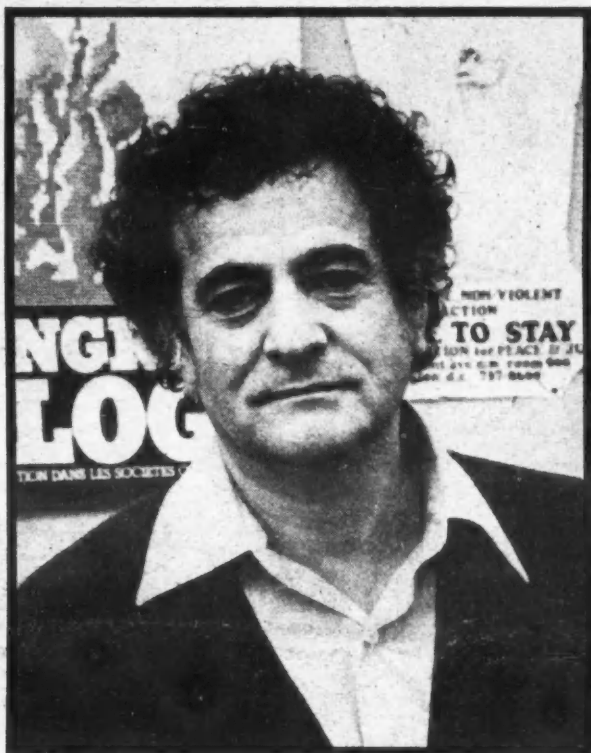
*The case of Bunster vs. Peck and beyond*

by Anita Diamant

**O**n June 24, 1980, Ximena Bunster filed a complaint with Clark University that charged a fellow faculty member, Sid Peck, with a two-year campaign of sexual harassment. His alleged offenses range from a blatant offer of a job in exchange for sex, to lewd remarks and gestures, and to retaliation against Bunster when she resisted his advances. Peck categorically denies all of the charges.



Ximena Bunster



Sid Peck

Bunster is a Chilean refugee in her mid-40s who was hired on a two-year contract as a visiting associate professor of anthropology in the eight-member sociology department at Clark, a small, research-oriented university in Worcester. Peck, 54, a leader in the anti-war movement in the '60s, is a tenured professor who was chairman of the department during the period in question, November of 1978 to June of 1980.

These are the bare bones of a story that becomes more complex with every telling. Not only are the central facts of the case in dispute; its issues and its implications are now inseparable from any number of contexts, each of which demands serious attention and each of

which offers contradictory insights that, taken together, defy a simple response. The "mess at Clark," as it is called by virtually everyone who knows about it, has already created schisms within already fragmented feminist, left, and academic circles. It is causing enormous pain to all the individuals directly involved in it. But at the same time, it has elevated the level of sophistication of discourse about the nature of sexual harassment, its effects, and its remedies.

\* \* \*

Ximena Bunster's complaint is a 10-page, single-spaced document that charges Sid Peck with a raft of specific outrages against her person and her self-respect. Bunster also claims

that her experience is representative of a "pattern of harassment" against an unspecified number of women in the department — including, but not limited to, the department's secretary and an unnamed 20-year-old student.

Bunster alleges that Peck began his "unwarranted, unsolicited, and inappropriate behavior toward all the women workers in our department" in November, 1978, two months after she arrived. She claims that Peck began "kissing, fondling (sic), and patting us whenever he could," and that he insisted on after-hours dinner meetings where "we could not get him to talk professionally (and) he directed his whole conversation to sexual topics."

"He later on tried to start kissing me on the lips in front of other members of the department," claims Bunster. "At that time I developed a technique in which I would pull my lips inwards and was constantly tense and fending him off."

"Kissing on the lips" is a crucial question in Bunster's complaint. On page eight of the statement, Bunster alleges that in a March 21, 1979, meeting in Peck's office, he responded to her report on the development

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# Talk of the towns



Pat Garrity

## Proposition 2½ in Somerville

by John Hubner

Two years ago, Don was in court more than he was in school. He is a big, good-looking 15-year-old kid with brown hair and bright blue eyes. If you live in Somerville, watch out for him. He has stolen cars, broken into apartments, and, just for the hell of it, sent rocks flying through windows.

Don hasn't been in trouble since he was sent to the Next Wave Alternative Junior High School on Highland Avenue in Somerville. He is reputed to have a violent temper, but he seems happy and relaxed sitting at a table in a small Next Wave classroom. He is surrounded by peers: 13-year-old Dicky got into a fight almost every day when he went to Northeastern Jr. High; Babs, 14, ran away from home almost 20 times last year; Danny, 15, hadn't been to school in three years; Moira, 15, is so thin and has such a classically beautiful face, it's tempting to imagine her in *Vogue*. But it's not likely: she's an alcoholic who has trouble getting up before one in the afternoon.

"This here's a good school," Don says. "I don't mind comin' here. The teachers got time for you. They talk to you about your problems. You learn stuff here. At my old school, I didn't learn nothin'. I get in trouble here, but would you rather have me gettin' in trouble in here or out on the street? If they close this school, a bunch of kids are gonna go back to roamin' the streets. They'll be a lot more vandalizing. You'll see."

In the eight years since it began, as a pilot program of the Somerville Community Youth Agency, Next Wave has been an asset to the school system and to the community. Most of the students come from single-parent families on welfare. Some kids have parents who beat them; others have alcoholic parents who are in advanced states of withdrawal. Next Wave provides many of its students the first stable environment, and the first positive adult role models, they've ever had.

"Next Wave is a precious resource," says Carol Babcock, a Somerville District Court probation officer. "Almost every kid who has been placed in Next

Wave has done excellently. Even kids who were so school-phobic they threw up every morning go every day. Next Wave has made all the difference in the world."

The way things look, Next Wave is going to be destroyed by Proposition 2½. Somerville is going to have to cut \$8 million from its budget. The city is planning to make cuts totaling \$4.4 million; the school system will have to cut \$3.6 million from its \$21.5 million budget. The city is due to announce where the ax will fall this week. The school system's central administration, Superintendent Dr. Urban J.D. Leavitt and three assistant superintendents, has already issued proposals that detail cuts. The central administration has had to act fast because the school committee must approve the budget no later than March 31, and because teachers' contracts require that all teachers who will be laid off must be notified before April 15. The cuts the administration has proposed will devastate a school system that, despite dozens of dedicated teachers, has always been one of the weakest in the state.

Somerville is one of the most densely populated cities in America. Approximately 80,000 people live on slightly more than four square miles. There are some stately Victorian homes in the city, but most streets are lined with triple-deckers inhabited by solid working-class families. Proposition 2½ passed in Somerville by about 1100 votes, 15,643 to 14,554. Like people everywhere, residents of Somerville feel they pay too much in taxes and get too little in return. The tax rate is \$292.15 per \$1000 in assessed valuation. This may sound astronomical, but the state Department of Revenue estimates that this rate is based on assessments that reach only 21.5 percent of the true market value of the real estate. This still puts Somerville's tax rate among the top 20 or 25 communities in the state.

Somerville spends less to educate its youth than any municipality around it. The outlay per student is \$1538 per year; the state average is \$1756. Cambridge spends \$2772 per student per year. "The low outlay per student used to be a source of embarrassment," says Robert Murphy, an art teacher at East Somerville Community School who has taught in the city for 14 years and is now president of the Somerville Teachers' Association. "Now, the low outlay is a badge of courage."

Closing the Next Wave school will save the school system only \$140,000. To cut \$3.6 million, three elementary schools and one junior high will also be closed,

and the trade school (before Proposition 2½, architects were busy drawing plans for a new trade-school building) will merge with the high school. Junior highs may be replaced by grade schools that go from kindergarten to eighth grade and a four-year high school. One hundred and sixty-eight teachers, some of whom have taught in Somerville for more than 10 years, will be laid off. The average class size from grades one through nine will jump from 20 to 23 students to 30 to 35. As Somerville School Committee member John Buonomo says, "We're not just talking about eliminating special programs like Next Wave. We're talking about eliminating public education."

"Proposition 2½ is going to set this school system back 40 or 50 years," Murphy says. "All the advances we've made — the junior highs, multiple teachers, advanced placement — will be wiped out. Industrial arts and home economics have been a tradition in this city. In East Somerville Community School, we've had artists- and poets-in-residence. In a working-class city like Somerville, parents are too busy trying to survive economically to introduce their kids to the humanities."

"But beyond all that," he continues, "the central focus of a school system is one qualified teacher working with a reasonable size class. When you start tinkering with that relationship, you upset the whole system. Twenty-five students is about the maximum. Teachers who have 30 or 35 students in their classroom are going to be just as victimized by 2½ as teachers who lose their jobs. They're going to have to hold the mess together."

The morale of Somerville teachers has seldom been lower. They say that because layoffs will be made according to seniority, the younger, most committed teachers will leave, and that many of those who remain will be older, "burnt out" teachers who have stopped caring. It appears that the high-tech industry is one of Proposition 2½'s big winners. It helped get the bill passed; now, hundreds of soon-to-be-unemployed teachers are looking toward Route 128 for jobs.

"Like everybody else, I'm thinking of getting out of education," says Nomi Deutscher, a Next Wave teacher. "Education has become the last priority. We do such a hard job here. Without support, without the feeling that what you're doing is important, it's not worth it. There's a fear and anger in the kids that I didn't sense last year. How can you deal with that when you feel the same way yourself?"

Deutscher is especially hurt and angry because she thinks there are no good pedagogic or economic reasons for the Next Wave school's elimination. She appears to be right. Why the central administration put Next Wave at the top of the hit list is a lesson in the politics of Proposition 2½. It also indicated the direction budget cuts are likely to take in other cities.

Superintendent Leavitt seems to believe (he failed to respond to repeated requests for an interview) that Next Wave is expendable because the special services it provides can be duplicated in junior-high schools at far less cost.

It is hard to imagine how a program as effective as Next Wave could be duplicated. The 36 students get individual attention from four teachers. They attend group-counseling and group-therapy sessions run by psychologists. When students enter Next Wave, they begin at what is called "level four." Depending on their behavior and on votes taken in class meetings, students can go as high as level eight (which has special privileges) or as low as level one (which is grounds for expulsion). The levels system and the class meeting promote camaraderie. "This is Robin. She's level six," is a typical introduction.

"It makes no sense to put these kids back in schools where they've already failed," says Next Wave director Tim Callahan. "They've been all through the resources in those schools — that's why they're here. Kids are acutely self-centered at this age. If they put them back in junior highs, they'll end up in the resource room. They'll be labeled 'burn-outs,' 'weirdos,' 'dummies,' or 'fuck-offs,' and that's what they'll behave like."

Economically, the decision to ax Next Wave doesn't seem to make any sense, either. Ninety percent of the program's cost is refunded to the city. The state pays the bill out of funds provided by Chapter 766, the special-needs-education law passed in 1975. It requires that school districts develop programs to fit the needs of each blind, physically or mentally handicapped, or emotionally disturbed child in the community. Core evaluations that consist of detailed psychological tests and educational assessments are performed. The school then suggests a program for a student based on this core evaluation. If the school doesn't have an appropriate program, or if the student's parents reject the school's plan, the child has to be sent to a suitable program outside the district. The Somerville school system pays \$900,000 each year to cover the tuitions of special-needs students who have been placed outside the district. Transportation costs come to an additional \$450,000.

"They're going to close a special-needs program in the district that's 90 percent refundable at the same time they're spending money to send kids out of the district," Callahan says. "If the central administration doesn't come up with suitable programs for these kids, there's a good chance some of their parents will sue."

So why is Next Wave slated for extinction? "We really didn't get much rationale for the decision from central administration," says Paul Duhamel, director of the Somerville Multi-Service Center and an *ex-officio* member of the school committee.

One reason may be that the central administration does not control Next Wave. The school system appropriates the money for the program, but the funds are transferred to the mayor's office. The Somerville Community Youth Agency administers Next Wave. "The administration is against anything that is not under their direct control," Duhamel says.

It would also appear that Next Wave is vulnerable because the central administration questions its educational merit. People who are critical of Superintendent Leavitt say that the central administration resents Next Wave because kids who disrupt classes in a regular junior high end up receiving special attention from talented teachers and going on field trips while well-behaved students are stuck in classrooms. Callahan thinks that Leavitt and his staff take a very narrow view of

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Roosevelt and Paine: finding leadership in the past

## Sunshine patriotism

The woman is Puerto Rican out of the Bronx, and now she works for a measly sum of money as a lawyer in Dorchester, where she helps people whom hardly anyone else even wants to think about these days. She likes her work, but she says the times are truly depressing.

The guy is Boston Irish, and his wife is New York and Boston Irish, and they live with their kids in Jamaica Plain, where they love their neighborhood, which is integrated. They try to fight for the neighborhood, because, they say, it could go either way, up or down. They are veterans of fighting and sometimes get tired. They look to a new generation for help, but they don't see it coming.

The woman is half-Italian, half-Jewish out of Long Island, and the guy is Portuguese out of New Haven, and they live in and love East Boston, but the other day they took a ride around the neighborhood, and because they are street-smart, they could sense that things seemed tense. He turned to her and worried out loud that life was going to get very tough again, as it was before the 1960s.

In the 1960s, some political leaders — in Washington, on Beacon Hill, and in City Hall — actually acknowledged the reality that America, nationally and locally, had neglected people and neighborhoods who needed much attention and money. Some leaders were even so audacious as to offer hope that this situation could change.

It is very much "in" now for politicians and businessmen and journalists to conclude that attempts to help people, such as the War on Poverty, have failed. This is horse manure, but such people continue to heave it around in the accurate belief that if you say something stupid often enough, a majority will accept it as true.

There are today among us people who can stand up at a meeting and speak with confidence, or call a politician and get some action, or work daily at a job for money, and they can do these things because one imaginative program or another touched them 10 or 15 years ago.

It is naive to believe that every social program is worth saving, or that every such program works everywhere it is tried. There are as many ripoffs and inefficiencies in the administering of social programs as there are in the producing of goods in the private sector, and almost as many as there are in the misadministration of the Pentagon. Life is not perfect. And there may indeed be efficient

methods to determine which health clinics work or which CETA programs don't work, but my guess is that the sheltered rich boys who now command power in Washington would be the last guys on the block to know how or where to use them. They do not have the street smarts of those mentioned earlier in this column, nor do they hang around much with such folks.

We in this nation have a habit of getting ourselves into these moments of depression, and sometimes the moments last for 20 or 30 years, until some wild man with nothing more constructive to do organizes his friends to burn down half a city or so. By the time this happens, the do-nothing leaders of our society are finally out of favor, and it falls to the liberals to pick up the pieces, repair some of the damage, and offer a modicum of hope.

During the depressing times, those in charge lecture a good deal about sacrifice and efficiency. When said leaders retire to private life, two realities are always abundantly clear. One is that none of them leaves power to go on unemployment or welfare, so somebody else must have done the sacrificing. The other is that the government they pretended to run is as inefficient as it was before they showed up, if not more so.

But the mere knowledge that this is so does little to bolster the flagging energies of the alienated and those who fight on their behalf. Job burnout is not the peculiar province of chief executive officers or middle-management types. The people cited at the beginning of this story are right on the mark when they perceive a general letdown, a sense that few people care anymore and that even those few are worn out.

We know that the domestic problems neglected in postwar America are with us still, that there are yet grievances awaiting the redress of a sensitive and responsive society. A 1969 study of urban America predicted that "the nation in its neglect may be sowing the seeds of unprecedented future disorder and division." And that was written when our economy was a lot healthier than it is now.

Our current crop of leaders and their immediate predecessors have used the very real fear of inflation and unemployment to hack away at the small-potatoes budgets now available for treating the alcoholic, paying the patrolman, and feeding the day-care kid whose mother is downtown working.

The economies of Ronald Reagan and David Stockman and the economies of Edward King and Proposition 2½ are false economies engineered by people who are sheltered or foolish enough either to believe themselves or to think the rest of us believe them.

We shall cut equally across the board, they say. But a 10-percent cut in agricultural subsidies is not really equal to a 10-percent cut in some already undernourished welfare program. You don't perform mature economic surgery with a meat cleaver; such an instrument is useful only for indiscriminate hacking.

Somehow, we shall cut taxes, maintain services, decrease the federal budget, slow down inflation, provide more jobs, and increase the millions for defense spending all at the same time, and, if you'll notice, ladies and gentlemen, this hat is empty, yet from it, we shall pull a rabbit. Harry Houdini lives — in the Office of Management and Budget.

What Americans are really doing is deferring enormous social and economic costs. We are about to ensure that slow learners in elementary school become junior-high dropouts. We shall pay a decade from now for a Town Hall roof that should really be replaced now, and we shall pay even more for it. We shall neither cut fat nor ferret out waste, because if indeed fat and waste exist in a given budget, they are well protected from the cleavers.

Economic discomfort — which has yet to hit the middle class with anything approaching the impact of the Depression — has flushed out our basest instincts. We threaten to become selfish. Already we battle one another over which programs will live and which will die, although most or all of them deserve to endure. We are becoming a society willing to eat its own children.

Once again, the neglect of the 1950s has become a working reality, and there is nothing benign about it. Those were not *Happy Days*, but *foolish days*, which all together made for foolish years. By the mid-'60s, many of us were naive enough to believe that the foolishness was over. We were wrong.

Now, ex-liberals converted to other life forms preach to us with the intensity of all converts that we were foolish to believe that we could solve or alleviate social problems with money, that our goals of a just and secure society were unattainable. But for Ted Kennedy's stirring performance at the Democratic Convention, few seem willing to tell the converts to blow it out their collective barracks bags.

There are syndicated newspaper columns and books in progress that speak of new agendas — new agendas for Democrats, for the poor, for liberals, for en-

vironmentalists, for women, for minorities. New methods to deal with persistent problems are always welcome, but what we really need right now more than an agenda are some leaders.

Who will replace the dead or retired heroes of our past — Eleanor Roosevelt, Hubert Humphrey, Saul Alinsky, Martin Luther King, John Kennedy, Frank Church, John Culver? Who will seek out the good will latent in this nation and stir it into a boil that cannot be stilled by the do-nothing leaders or cooled by our own apathy?

In 1961, as I packed away the uniform of my country's army, I listened to words the likes of which I had not heard since I was a child, when I heard — though barely comprehended — Franklin Delano Roosevelt on the radio. A country long asleep seemed suddenly to rouse itself.

This is what John Fitzgerald Kennedy said. He said, "Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage, and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world."

This is also what John Kennedy said: "If a free society cannot help the many who are poor, it cannot save the few who are rich." And, in words so ironic now in Massachusetts, he told the Commonwealth's General Court that he and they would be judged on their courage, judgment, integrity, and dedication.

Those are the words of leadership. They inspire us to believe, to care, and to work for what we believe in and care for. And all the new agendas and programs spun out by the best political minds in the business will not wipe away the depression we feel. Only leaders can do that, and they are not yet evident among us.

In their absence, we turn to old words, as religious scholars and clergy turn to the Scriptures. We re-read them and take from them some spiritual sustenance. We conclude that we cannot give up, that all the Reagans and Stockmans and Kings and Prop. 2½ advocates on the block are here, in fact, to ensure that we don't give up.

"These are the times that try men's souls," wrote the patriot Thomas Paine in a time more dangerous than this. "The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman. . . . We have this consolation with us, that the harder the conflict, the more glorious the triumph."



# Letters

to the editor and other people

## ARMAMENT

Having been assaulted at knifepoint earlier that week by three black youths hardly older than the one mentioned in your article "A boy and his arsenal" (January 27), I read with great concern. I think the perspective of one writing about violent people as opposed to one who has been a victim of that violence is obviously different. The bottom line is that, had it not been for fast evasive action on my part, this letter would not have been written. In short, I could have been dead. That statement puts my present frame of mind in rather sharp focus. The police of District 2 responded to my call quickly, and I have no complaints about how they handled the situation or about their followup actions. Still, I could have been killed or wounded from that incident. On that point there can be no discussion or compromise.

After intense contemplation of my attack and the daily news reports of the violence that goes on forever, I have come to a rather dismal conclusion: there is a war going on out there in the streets! The enemy is well-armed and motivated, they have selected their victims and feel as much compassion for them, their loved ones, or their property as they do for an insect underfoot. Against them we are unarmed and restrained in our actions by the police, and have no organized battle plan. We act as if the question is philosophical and moral when it is in reality one of survival. Civil liberties end at the point of a knife or a gun barrel. This is not the Age of Aquarius, but rather a New Dark Age no better than the last

one. Personal computers and space shuttles will not protect us from the savages any more than they protected John Lennon.

Let us arm ourselves and join together in a common defense of those things we live for. When robbers, muggers, rapists, and crazies start getting blown away by senior citizens packing .45 magnums, I think criminals will think twice about "easy targets in easy neighborhoods." If we rely on police in modern, well-equipped cars backed up with unlimited firepower, we shall lose the war in the streets for exactly the same reason we lost the war in Vietnam despite all our sophisticated equipment and megatons of bombs — namely, we are not letting those who are being attacked defend themselves. To fight a battle for someone is a no-win situation; it just prolongs and expands the conflict. A paid guard is a pitiful substitute for someone defending his own survival, family, friends, and home against violent attack.

Robert A. Schledwitz  
Boston

As a black man reading "A boy and his arsenal," I found it to be the most irresponsible piece of journalism in recent memory. In a city and country infected with racist incidents and attitudes, it is disturbing and frightening to see a so-called responsible newspaper reinforce and inflame racism. Anyone glancing at the picture of a black child with two guns crossed over his chest would see the implicit message. Blacks and Third World people have always been the objects of stereotyped white fantasies of "black bogey men," armed and vicious, waiting to eliminate the entire white race. Of course, anyone of reasonable intelligence would be able to see the falsity of that attitude, especially in view of the Klan resurgence and the killings in Buffalo, NY.

Nowhere within this article is there an attempt to examine the sociological roots of this child's victimization and apparent need to defend himself. Nor is there any attempt to provide a balanced view of the number of armed children in South Boston or Charlestown. Or maybe this is an attempt to divert our memories of Daryl Williams. Maybe this is an attempt to confuse and distort our feelings about 14-year-old Levi Hart, ironically the same age as the child written about. All children are victims of adult stupidity. However, black children are also victims of adult racism, which easily transforms itself into incidents such as the recent killings in Atlanta. With all this in mind, there remain only two disturbing conclusions: one, your paper in its often-espoused liberalism has hypocritically and viciously contradicted its moral posturings; two, oppressed people are threatened not only by fringe elements — the Ku Klux Klan, the Nazis, etc. — but also by the so-called liberal press. In view of the current racist brutality, there can be no outcry or condemnation loud or strong enough against such journalism.

James Brooks  
Cambridge

The editor replies:

Our coverage of the shooting of Daryl Williams appeared in the issues of October 9 ("Fear and hatred in the city") and October 30, 1979. The latter issue contained a News section devoted entirely to a report on racism in Boston.

Five reporters contributed to our story

on the death of Levi Hart ("Tragedy in black and white"), in the issue of July 29, 1980.

It is not true that the story of January 27 made no attempt to determine how many armed children there are in South Boston or Charlestown: Michael Matza reported, implicitly, that numbers are impossible to come by; and he reported, explicitly, that many juveniles, black and white, have access to guns. Whatever the nature of the victimization suffered by the 14-year-old we called Silky, it seems unlikely that he needed a sawed-off shotgun, a sawed-off rifle, and a nine-shot revolver to defend himself. Silky happens to be black; it would be irresponsible to report otherwise.

## JUDGMENT

Many thanks to Stephen Schiff for revealing several of the problems with Roman Polanski's film *Tess* (February 17), problems which are nearly glossed over by the film's visual power but nonetheless manage to make the viewer feel ever so slightly uncomfortable with this lovely movie. Too often today, art's critics stray from the definition of their purported craft — the skilled judgment of an artistic work. Schiff is one of so very few who consistently illuminate within the bounds of their task.

Ed Paladino  
Brookline

## REASSURANCE

I recently read Anita Diamant's article entitled, "Women's-health update" (February 10). I was deeply gratified to see how accurately she had dealt with the *Benedictin* issue — in stark contrast to much that has been written concerning the alleged teratogenicity of *Benedictin*. As an independent scientist concerned with doing epidemiological studies on environmental factors (including drugs) upon the fetus, I am reassured when journalists such as her report accurately important health information to the lay public without feeling obliged either to sensationalize or to distort the facts.

Please keep up the good work.

Dennis Slone, MD  
Research professor (epidemiology)  
Co-director,  
Drug Epidemiology Unit  
Boston University  
School of Public Health

## ASSESSMENT

Your recent article on the effect of Proposition 2½ on Belmont (February 17) was useful in assessing current attitudes of public officials. The proposal by the Belmont School Committee to put close to 1000 kids on the street to save, as you state, \$22,000 this year and \$115,000 next year was discussed at a public hearing on February 11. In fact, a consensus estimate of the best possible savings seemed to be \$14,000 this year and \$85,000 next year, since additional crossing guards must be employed. These savings are further reduced when state reimbursement for busing is included (\$38,000 last year) and when the impact to other town budgets is included. Items like added snow plowing, sidewalk improvement, traffic supervision, and crossing guards are not expenses for the school committee.

Priorities, are, however, the real issue. Only about 50 percent of Belmont's \$10 million school budget is paid for in-classroom salaries. This leaves a considerable area for possible reduction without affecting pupil/teacher ratios. Yet no alternatives to the busing proposal with its disastrous safety impact have been heard. Our public officials are forcing us to wear a collective hair shirt to atone for the sin of limiting the public treasury. I would hope that our otherwise diligent and conscientious officials will set more rational priorities.

Richard Conti  
Belmont

We welcome responses from readers. Letters should be typed (double-spaced) if at all possible, and they must include the writer's name, address, and telephone number. The last is solely for purposes of verification; only the name and town will be printed, and these may be withheld if there is good reason. All letters are subject to editing for space, fairness, literacy, and libel. All letters will be considered to be for publication unless the writer states otherwise.

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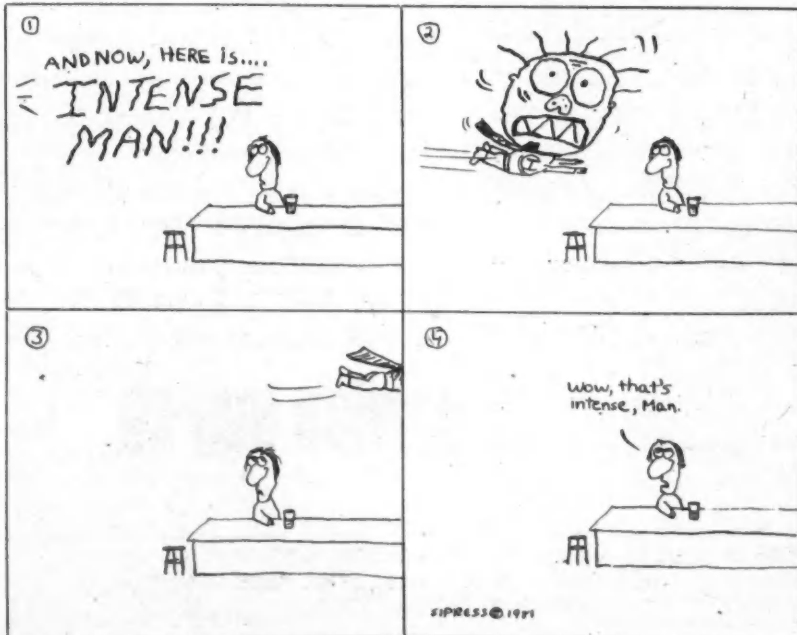
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# Somerville

Continued from page 2  
education. If a student wants to learn, fine; if not, then the student doesn't belong in school.

"The people in central administration are the most uncreative, uninnovative people I've ever seen," Callahan says. "They don't really believe in special education. They think prison is the only alternative for some of these kids."

Under the circumstances, you would expect him to say that. What gives his views weight is the number of people who agree with him. Gerald McCue, an aide to Somerville Mayor Eugene Brune, says the city has maintained administrative control over Next Wave because "the central administration hasn't recognized its responsibility to educate these kids. We're afraid that if the program was under the control of central administration, it would be cut the first year."

School-committee members are critical of the central administration's failure to develop imaginative programs for special needs students. "We have not seen a lot of flexibility when it comes to developing new programs," is the way Duhamel puts it. John Buonomo thinks Leavitt and his assistants are preoccupied with budgetary problems. "The problem we find with central administration is that the numbers game has become more important than the personalities of kids and the value of a program like Next Wave," Buonomo says. "Under the pressure of 2½, central administration is forgetting that the purpose of education is to educate kids."

Both Buonomo and Duhamel indicate



Robert Murphy: now, a badge of courage

that the school committee is not willing to close Next Wave. Buonomo, the chairman of the special-education subcommittee, wants to expand the program so that it can compete with special-needs programs outside the school district. His argument is that the system will save more money by bringing students who have been placed outside the district back to Somerville schools than it will by closing

ing down Next Wave.

I hope Next Wave survives. Kids like Don deserve a chance, and Next Wave may be his last chance. When a kid like Don turns 16, the law changes. The same judge who sent him home at 15 is likely to send him to Billerica, or Concord, or, eventually, Walpole. Don will cost the taxpayers a lot more in prison than he did in Next Wave.

I have a more selfish reason for wanting Next Wave open. I live in Somerville. I want to get up in the morning and find my car outside where I parked it the night before, and to come home at night and find my television still in my living room. If Somerville is full of kids like Don who have nothing to do but hang out, there's a real good chance that a lot of cars and televisions will vanish. ●

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# The 'mess at Clark' and beyond

Continued from page 1

of a women's studies program by saying, "I'll only help you stay if you become my lover and let me kiss you on your lips." Bunster details her response this way: "(I never allowed him to do so.) I was shocked. I got up from my chair and said to him, 'Do you know that I could sue you for this? It's a pity I don't have a tape recorded (sic)!'"

As a result of her refusal to comply, Bunster claims, Peck began a series of retaliatory acts, including not speaking to her for 15 months; evicting her from her office; denying permission for her to teach a summer course; attempting to change her teaching schedule; and "gradually recruiting the non-cooperation of my male colleagues who also stopped interacting with me."

Bunster claims she spoke to a woman dean about the situation around December of 1979, but was told only that "if other women volunteered to complain, a formal investigation of Dr. Peck's professional behavior would follow." Along with a colleague in her department, Bunster writes, she concluded that "the best way to neutralize his conduct was to start a women's studies program at the university and a study of sexual harassment on campus that would ultimately educate women on being more assertive in their work environment, would make them become aware of both institutionalized sexism and sexual harassment and how to correct it."

Apparently, this "course of action" was not satisfactory. The following June, Bunster made her formal complaint.

The university first informed Peck of the charges against him in a letter dated June 26, which he received three days before he was due to leave on a year's sabbatical (including travel to Japan and Vietnam, where he was to lecture). He and his wife — Louise Peck, a therapist — had already rented their Cambridge home for the year when they had to cancel their plans, retain a lawyer, and prepare for what has been a bitter eight months.

At a meeting last summer, Peck says, the university offered him the option of resigning in the face of the charges. He declined. Since Clark has no grievance procedure specifically designed to respond to sexual-harassment charges, university President Mortimer Appley asked the Committee on Personnel (COP), a faculty committee, to investigate the case and make recommendations.

Peck's response to Bunster's complaint was filed as a memo to the COP; it is 104 pages long and replies to Bunster's allegations in painstaking detail, sometimes with flat-out denials, sometimes with radically different interpretations of conversations and events. Peck states, "Once the context of departmental events and conduct has been provided, it will be clear that the specific allegations of sexual coercion/harassment rest upon malicious fabrication, sheer distortion, and conscious innuendo."

The reply begins with a description of recent sociology-department history, especially the fight to reverse the university's denial of tenure to Robert Ross after the department had recommended him. Many members of the Clark community, especially those in the department, felt Ross was rejected because of his leftist politics. By Peck's account, the department was accustomed to a kind of battle mentality, to thinking of itself as a discrete, isolated unit in the generally hostile environment of the university.

Peck goes on to describe the "sense of community, literally, a sense of family," that he claims certain members of the department, himself included, wanted to

create or maintain. He also details his involvement in Re-evaluation Counseling (better known as co-counseling), which he uses in his teaching, in his organizational and political work, and in "facilitation of the process of the department." "It is an international movement of peer counseling that encourages safety, appreciation and support in sharing feelings and being rational," he writes. "Being supportive could be expressed by giving a colleague, male or female, a hug, just as one could hug a dear friend or family member. These physical demonstrations were not sexual — but rather loving and caring."

According to Peck's description of the dinner meetings that Bunster alleges were sexually charged, the conversations had to do with the academic progress and problems of a particular graduate student. Peck further claims that Bunster "came to me with many problems. These problems ranged from difficulties in teaching to legal disputes with a co-author to sexual harassment on an out-state weekend, to her car or her landlord, to her house and mother in Chile, to immigration difficulties, to finances, to her writing, to her sexual proclivities and her married lover in England, to . . . you name it. She demanded a great deal of attention and time. When she did not receive the time or attention, she felt snubbed."

Peck claims that the March 21 "kiss you on your lips" conversation never took place. He says that Bunster was a frequent visitor at his home and that he and his wife "regarded her as a sister and would greet her warmly with a hug and/or kiss upon her departure or arrival. She always made it clear that the Chilean custom was not to kiss on the lips, so she would always admonish in a sing-song, coquettish way, 'Don't kiss me on the lips.' Louise, my wife, and I never did, nor did we ever try, although all of us laughed at her humor."

Peck explains Bunster's allegations of "retaliation" in strictly departmental terms. He claims that after a dispute during a department meeting, Bunster asked Peck never to speak to her again, so he communicated only through formal channels. He says Bunster's schedule was agreed upon before she arrived at Clark and that she was the one who sought to make changes; he says her office was needed for incoming faculty, and that this was his only reason for asking her to vacate it.

On November 10, 1980, the COP recommended that President Appley draw up a list of charges. Their report states, "The Committee concludes that there is substantial evidence supporting Professor Bunster's claims that Professor Peck engaged in unwanted physical and verbal advances of a sexual nature." While the COP also stated that it "found no evidence relevant to Professor Bunster's allegation that, on March, 1979, Professor Peck offered professional assistance in return for sexual favors," it had heard from a number of women who "made allegations bearing on or related to the issue of sexual harassment by Professor Peck."

The COP also criticized the administration for waiting at least a year before it took any action, and for the university's failure to "provide an appropriate setting for attempting to resolve informally the complaint."

President Appley then drafted a list of 15 counts charging Peck with "lack of fitness as a faculty member on the basis of your conduct," and naming three other women as victims of harassment by him, among them Professor Elizabeth Stanko,

the other female faculty member of the sociology department. The charges have been given to the Faculty Review Committee (FRC), which has been given responsibility for hearing evidence in the case. The FRC is operating under procedures set forth in the faculty handbook for termination of a tenured faculty member, an unprecedented event at Clark and a rare one in academe generally.

On November 24, 1980, Wendy Kaplan and Marion Sugden Lill, two Cambridge attorneys, filed a complaint against Clark with the Federal Equal Employment Opportunity Commission (EEOC) on behalf of Ximena Bunster and Elizabeth Stanko. The complaint charges the university with failure to protect Bunster and Stanko from the harm of sexual harassment, and for its failure to take corrective action regarding sexual harassment in general.

In January, 1981, Sid Peck filed an unfair-labor-practice complaint with the National Labor Relations Board, alleging that Clark has discriminated against Peck because of his activity on the Faculty Compensation Committee on behalf of other employees.

Peck canceled his sabbatical and his trip abroad, and is teaching this term. Bunster, whose job was due to end last year, was rehired by the university and given offices outside of the sociology department. Stanko is still teaching within the department.

Even as the particulars of the case are disputed down to the details, the questions about how to understand it — even about what evidence is relevant to understanding it — are heatedly debated. To begin with Peck's denial: he maintains he never patted or fondled Bunster, and says he never uttered any of the blatantly sexual (and sexist) comments that she and others have attributed to him. Yet he says he is willing to apologize to some individuals who might have misinterpreted his co-counseling style of communication — even as he categorically denies that his actions or words were ever intended as even sexual, let alone harassing in nature. The contexts of fact, of intent, and of interpretation move in and out of focus in all discussions of the case.

People who believe Peck (and these include some well-known feminists as well as conservative male Clark faculty members) often mention his "touchy-feely" behavior to explain the charges against him as a case of aggravated misunderstanding. "He's the same way with men as with women," says a male undergraduate. In reference to the infamous March 21 conversation, Peck supporters insist that "Sid doesn't talk that way," and argue that that charge and others like it are simply ludicrous.

In fact, many of his supporters see the entire case against Peck, and especially the university's part in it, as a plot to rid Clark of a leftist and an activist. (Peck's leadership on the Faculty Compensation Committee, it is said in these circles, cost the school more than \$1 million in faculty raises and benefits last year.) People both outside and within the department suspect either that Bunster is working hand in glove with the administration in order to get a job (Bunster's immigration status requires that she be employed), or that the university is simply using Bunster's charges as a convenient excuse for purging Peck. In either case, Peck supporters say, sexual harassment is not being taken seriously by the university, nor is it the central issue in the case.

Bunster supporters are hardly Clark

boosters, either. At this point, the only legal action that has been initiated is the EEOC complaint by Bunster and Stanko, against the university. Political-science professor Cynthia Enloe, one of the seven tenured women at the school and the only faculty member to support Bunster publicly, says, "I'm no defender of the university's procedure. It's done enormous damage to the women. The university has not been supportive to Ximena. They put her outside any department and left her vulnerable. Nothing was done to make her position healthy or viable."

Enloe says Bunster is not asking for any compensation. "She is not asking for a contract. This is not a *quid pro quo*." Enloe also dismisses the theory that there is a conspiracy against Peck: "What keeps the administration awake at night is not the ideological orientation of faculty members, but maintaining public trust. In order to maintain trust, you don't have sexual harassment cases. This is not an attempt to persecute a leftist," she concludes, but simply the university's attempt to duck responsibility for sexual harassment altogether.

After 30 years as an academic and, by all accounts, a consummate organizer, Peck has connections that reach far and wide. The Committee to Support Sid Peck, which has branches in Berkeley and Cleveland, insists that it's naive not to take the political context of the case into account. Peck supporters are collecting money (his legal fees, it is estimated, will run between \$35,000 and \$70,000) and letters of support — more than 200 letters, it is said: testimonials to Peck's integrity, professional standards, and history of non-sexist behavior (sources personally close to him say the accusations are cruelly ironic, given his support of feminism in the past and his struggle against his own socialization). Many of the letters, especially those from women, acknowledge the gravity of sexual harassment and the need for just grievance procedures. Many others refer to the rightward tilt of the political climate in the country and on campuses in particular, and portray the university's handling of Bunster's charges as an expression of McCarthy-style repression — even as an attempt to divide feminists and leftists.

Bunster supporters and many "non-aligned" feminists are put off by the sheer bulk of Peck's defense effort, and find the anti-leftist argument an offensive smokescreen. "The left is not being attacked," wrote one woman in a pro-Bunster letter, "sexism is."

Feminists are acutely sensitive, with justification, to tactics that have the effect of treating sexual-harassment charges as trivial (complaints are, in fact, frequently dismissed as either imagined or solicited). And the argument by Peck supporters that the issue of sexual harassment is being used to divide progressive forces not only smacks of the traditional dismissal of women's complaints but also raises the issue of sexism on the left, an old sore spot for many women. Thus, there is considerable anger at the assumption that Peck is innocent, or deserves special treatment, simply because he is a leftist. And the red-baiting charges are seen as one more attempt to put women's issues on the back burner, this time for the sake of the unity of a male-defined left community.

Among the many contexts, none is neutral.

The use of the term "sexual harassment" — to denote either a category of behavior or an actionable violation of a woman's rights — is, at most, five years old. Appeals courts have



only recently begun to take seriously the argument that sexual harassment constitutes sex discrimination under Title VII of the Civil Rights Act of 1964 (women have won limited redress under other laws, but Title VII is the statute that makes harassment a crime). Some of the higher courts have awarded complainants back pay and legal costs, but the effort, time, and money required to mount a lawsuit are prohibitive. It is anything but a lucrative prospect for a victim or an attorney. Says Wendy Kaplan, one of Bunster and Stanko's lawyers, "We're not in it for the cash. If we were, we'd be committable."

State Representative Barbara Gray (R-Framingham) has introduced legislation that would make sexual harassment in the workplace or in universities a crime. The bill (which was introduced and defeated last year) would make enforcement the responsibility of the already backlogged Massachusetts Commission Against Discrimination.

Speaking at a recent panel discussion at Simmons College, Gray said the response to her bill on Beacon Hill is that trying to legislate against sexual harassment is like trying to "swat flies with a baseball bat." "People feel this way quite honestly," she says. "They don't feel it's a problem because it's not in their experience." Gray says she wants to make sexual harassment a "credible problem that needs a governmental remedy. The testimony is incredible; even I have a hard time imagining it. It's so far out of my experience, but sexual harassment is used as a tool against poor women and women of color."

The panel at Simmons produced examples of the "incredible testimony" Gray refers to. There was the story of a black Radcliffe student who said her professor suggested she stay after class and then asked her about her sexual fantasies ("Have you ever had fantasies of sleeping with a man my age?"). The student claimed that when she told her proctor about the experience, his first question was, "Are you sure you weren't flattered?" Joy Jones, federal representative to the Rhode Island CETA program, reported on an investigation of a Connecticut CETA agency with a "two-year-old pattern of harassment" that included six reported incidents of ass-grabbing, hands reaching down blouses in open meetings, and "sexist language." "The women weren't talking to one another," said Jones. "Every male in the agency admitted it to various degrees and said, 'I did it, but so-and-so was doing much worse.'"

Between the evidence of abuse and the policy against it come the definitions. For its part, the EEOC defines sexual harassment as "deliberate or repeated unsolicited verbal comments, gestures, or physical contact of a sexual nature which are unwelcome." The Alliance Against Sexual Coercion (AASC), a Boston-based social-service agency that counsels victims of harassment and offers training for business, university, government agency and union administrators, has a more complex description: "Sexual harassment can take the form of verbal abuse such as insults, suggestive comments and demands; leering and subtle forms of pressure for sexual activity; physical aggressiveness such as touching, pinching, and patting; and can end up as attempted rape and rape. Sexual demands made by employers, co-workers, or clients are dangerous because a woman's economic livelihood is at stake. Women employees cannot freely choose to say yes or no because their ability to keep a job, obtain benefits, promotions or raises are affected by the way they respond to these demands."

According to the data available to date, the average woman in the workforce can expect to be harassed on the job at some point. Until recently, the largest body of statistical information on the subject came from a questionnaire published in *Redbook* magazine in 1976. Of the 9000 women who responded, 88 percent reported that they had experienced sexual harassment at work, and 48 percent said they themselves or women they knew had lost a job because of harassment, having been fired or forced to quit. (Responses were anecdotal, without reference to a specific definition of "harassment"; in publishing the compilation, *Redbook* described sexual harassment as

*Continued on page 14*



Peggy McMahon

*Even as the particulars of the case are disputed, down to the details, the questions about how to understand it — even about what evidence is relevant to understanding it — are heatedly debated . . . . The contexts of fact, of intent, and of interpretation move in and out of focus in all discussions of the case.*



# Talking politics



Teri Bloom

## Leading questions

by Richard Gaines

For more than 12 years — ever since his brother Robert was assassinated — Edward Kennedy has dominated the Democratic Party. The presidential nomination might have been his for the asking in 1968, and certainly could have been his in 1972 and 1976. Throughout this period, from Humphrey to McGovern to Carter, was there ever any doubt that *the Democrat in America* was the last of the Kennedys?

Even today, after his pathetic and ill-conceived insurgency against his party's first president since Lyndon Johnson, Kennedy commands — and demands — center stage. Even today, without a script and wanting direction, he would play the leading role in the ongoing drama of American politics.

The determination to lead may be admirable. But when vested in an individual whose capacity for leadership is limited to "the emotional grip the Kennedy name has on the party," as the *Globe* put it recently, the results may be stultifying. For even as Kennedy reinforces his position, he leaves us wondering why — except for his ambition — he persists in his long march to the White House. This question has taken on a new urgency now that the Democrats have been forced to adapt to the role of loyal opposition even as they update their party's philosophy.

Given these tasks, Kennedy and any party for which he speaks would, on the basis of his record, seem doomed. As a leader — the leader — of the majority party, he was reasonably effective, not as a creative force, but as a magnet around which consensus could coalesce. Today, of course, the Democrats' need for such a figure has vanished, and has been replaced by one for a leader capable of cogent and constructive criticism. Kennedy, by virtue of both his unbridled ambition and his intellectual deficiencies, is poorly matched to this role. Compelling evidence of this can be found in an interview the *Boston Globe* published on February 14.

His friendly inquisitors — old pal

Robert Healy and fellow *Globe* staffers Thomas Oliphant and David Rogers — sought to draw from Kennedy coherent thought on a wide range of topics. But even in a less than-adversarial setting, the senator seemed tortuously cautious and vague. Where he was explicit, the reader was left to ponder the man's sincerity, his grasp of events, and his sensibilities.

How can a political leader be so completely inarticulate? Over the course of the presidential campaign, he failed to present the American people with an adequate explanation of his motivation for running. In this interview, he seemed incapable of understanding or describing what had happened.

The Democrat who would lead the loyal opposition tells the *Globe*, "I am not really sure what these words (Reaganism) mean in terms of policy questions . . . I am not really sure where he is going in a number of extremely important areas, primarily the economic issues . . ."

The Democrat who would run again for the presidency perceives that economic issues dominated the 1980 campaign, but he tells the *Globe* that "we, as far as I am concerned, missed (that) real message."

The Democrat whose campaign not only splintered the party, but also contributed to the election of a Republican, tells the *Globe* that he has no regrets.

Q: Was it a mistake to have run?

A: Oh, no. I never would have been able to live with myself if I hadn't run.

Q: So you feel good about it?

A: Yes.

Citing his support for regulatory reform as a sign that the Democratic ideology is continually evolving, Kennedy says: "What I am saying is that that was a rethinking of the role of government and its relationship with economic activity and business activity . . . I'd like to believe that the rethinking process is a continuing one . . . and I welcome those that are in-

involved in that at the present time. But I think that that's been an enduring factor in our party."

Huh?

With some — Edward J. King, for example — it is possible to conclude that their inarticulateness is a function of cultural, educational, or social handicaps (though even in King's case, it is equally likely that the man is simply dull). But surely these excuses cannot be made for Kennedy. Even if he didn't go to all the classes or even take all the exams, he did spend four years at Harvard and further time at University of Virginia Law School. And he has, after all, been in the Senate for the last 18 years. Even so, though he has every possible reason to do so, he has failed to communicate coherent thoughts or a believable vision to the American people. The evidence, I think, is overwhelming that behind his clumsiness with words is a rather pedestrian mind.

This is the man who tells the *Globe* that he will continue to spout liberal rhetoric — presumably traditional demand-side economics and income redistribution. "I can't at this time indicate," he says, "that there would be any significant departure from positions I have taken."

It is likely that American liberalism is dead, not because its tenets have been proved invalid, but rather because they have become outdated. American liberalism, argues the English historian Godfrey Hodgson, "was more than the dogma of a faith or school. It was the operational creed of a great nation at the height of its confidence and power." And it was predicted, he suggests, on the twin assumptions of unlimited economic growth, which would give all Americans an increasingly large slice of the pie, and the unlimited power of the United States on the world scene, which would allow us to control our own destiny.

"In individual lives," writes Hodgson, "there comes a time when a person has to recognize that death is indeed an undeniable fact, and that not everything is possible. To believe otherwise is the mark of an adolescent. To persist in that belief in adulthood is a sign of psychopathology. Sooner or later, individuals adjust to the reality of their limitations. They learn to choose. Nations, like individuals, that do

not learn to accept their limitations, or to choose, are dangerous to themselves and, especially if they are as powerful as the United States, to others."

Kennedy — no less than Ronald Reagan, though with the diametrically opposite approach — would restore liberalism as Hodgson understands it to America. For he, no less than the president, holds to a view I think few of us truly believe — that the nation has yet to reach the apex of its ascendance.

It was Henry Kissinger who wrote in 1962, "It is remarkable that during a decade of crisis few fundamental criticisms of American policy have been offered. We have not reached an impasse because the wrong alternative was chosen in a 'Great Debate.' The alternatives have rarely been properly defined." Nineteen years later, Ronald Reagan — as we heard last Wednesday night — finally has defined an alternative to the old liberalism — a new liberalism, a new New Deal. Can it restore a belief in the nation's unlimited potential for economic growth and unlimited power on the international scene? More important, can it actually bring about these developments? Or are we beyond the liberal age, clinging to the prescriptions of a romantic medicine salesman?

It is difficult to imagine Kennedy's developing a rational set of policies or even views to provide an alternative to Reaganism in the event that it fails. As recently as a week ago, he said he didn't understand what Reaganism even meant. Others of his party grappling with the same problem were well ahead of him, at least on this score. But so long as he stands as the colossus of his party, his booming voice will drown out the more creative offerings.

Whenever I hear Kennedy speak or read what he has to say, I am reminded of a "Doonesbury" strip from last year's campaign. As he addresses a news conference in high-decibel gibberish, reporter Rick Redfern, speaking for the press corps and no doubt representing much of America, rises to plead, "A verb, senator, we need a verb."

But more than complete sentences, we need coherent thought, thought that illuminates our experience, and therefore inspires hope. Of this, there is no reason to believe Edward Kennedy capable. ●



# Don't quote me...

Checks and balance: Notes on the best news money can buy

by Dave O'Brian

It's sure to be a *Lou Grant* episode next season. The city room of the *Trib* is in an uproar because an out-of-town newspaper has broken a story about a basketball point-shaving scandal at a Los Angeles college. Lou figures the sports department — or the "toy department," as he sarcastically calls it — just isn't up to playing catch-up on this big story, so he assigns Billie to dredge up the human angle.

After a long and frustrating day of "no comments" on campus, Billie returns empty-handed and Rossi is assigned to the story. Never mind the college kids, Rossi says. Get to the point-fixing-mastermind — turned — government — informer. *There's your story.*

Rossi starts working his police and FBI sources and succeeds in coming up with tantalizing little bits and pieces, which combine nicely with stuff Billie has wormed out of an ex-boyfriend (and former college-basketball star) over dinner and, you know, candlelight and drinks. It makes for good reading, but Rossi and Lou are dissatisfied. There's a whole lot missing.

So Rossi works the phones tirelessly until, finally, a pal in the US attorney's office says he thinks he can put him in touch with the mastermind-turned-informer. Rossi is ecstatic. Until, that is, the phone rings and it's not the point-shaving mastermind at all. It's the mastermind's agent, for God's sake, who tells Rossi he's sorry, but the mastermind won't talk to him because he's just sold his first-person story for a phenomenal sum to *Sports Illustrated* magazine.

Sure enough, the very next issue of *SI* features the mastermind's bought-and-paid-for "How I Did It" story, and Rossi is stomping around, ranting on and on about the evils of "checkbook journalism." It's bad enough that this sleazy magazine is paying for news, he says, but in this case it's paying an admitted criminal to brag — and maybe lie — in print about his nefarious deeds. So how is that any different from all those Watergate characters profiting from their best-selling "How I Did It" books? Donovan wants to know. Billie points out that at least it can be argued that the point-shaving expose performs some sort of public service. What's really sleazy, she says, is the photo spread of bought-and-paid-for childhood shots of a killer in the current issue of *Death* magazine.

Lou shrugs. It's all sleazy and disgusting, he says, and something no legitimate journalist would be caught dead doing. And Charlie Hume launches into a heart-warming speech about how pleased he is to work for a newspaper that has a clear, written policy forbidding the purchase of news.

Even as he is pontificating, however, Mrs. Pynchon sits in her office, busily stroking the dog and clinching a deal under which the *Trib* pays a handsome sum to print the titillating first-person story of the wife of an ABSCAM defendant. Suddenly, in other words, the issue



SI: little news, lots of detail

becomes clouded and all those self-righteous city-room speeches ring a wee bit less true. (In a series of parallel subplots, meanwhile, Donovan gets laid, Billie falls in love, Rossi gets a haircut, Lou starts drinking heavily....)

Checkbook journalism is something nobody seems to be in favor of. But depending on your definition of this dread media phenomenon, it may very well be fair to say that newspapers, magazines, TV stations, and networks are ignoring the pitfalls and, out of utter competitive zeal, finding it increasingly necessary to pay escalating sums of money for, you know, "EXCLUSIVE" rights to stories, access, photos, film, whatever. And lawyers and agents, becoming increasingly aware of such goings-on, see dollar signs whenever clients with sensational stories to tell come their way. So they shamelessly use each other, the bidding gets higher and higher, and the only times the alarms are sounded are when (a) a particular media outlet goes overboard or (b) *60 Minutes* gets taken. Again.

The local angle that has reopened this particular can of worms, of course, is the arguably outrageous decision by *Sports Illustrated* — an extremely profitable subsidiary of Time Inc. with a proud quarter-century history of irreverent writing and enterprise reporting — to pay Henry Hill, an admitted lifelong criminal and organized-crime hanger-on, to write his first-person story of how he claims to have paid three Boston College seniors to shave points — that is, to screw up at crucial points in the game either to lose by more or to win by less than the point spread — during the 1978-'79 basketball season. There was little of news value in Hill's snide ghostwritten prose — all of Hill's basic allegations in this sordid mess had already been reported in the daily press. What the story added was lots and

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The Life spread: "a gray area"

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## Checkbook

Continued from page 9

lots of detail (Hill says he met with two BC players at the Sheraton Boston; they ordered "lobster at about \$13 or \$14 a throw, but what's a few dollars among new friends?"), plus Hill's glib insinuations to the effect that the kids were conning him ("The main thing is that the players struck me as overambitious. They couldn't wait. You talk about being ready") and his attempts to portray his own role in the most positive manner imaginable ("You got a business, I got a business"; "Honor is very big with me").

"I would much rather see the reporter have the freedom to write it as a reporter," said one distressed *Sports Illustrated* staffer, "than have the criminal say it in his own words, under his own byline."

It may be, though, that *SI* decided to pay Hill for his own story because the publication is still embarrassed by the courtroom revelation three years ago that some \$10,000 of the magazine's money found its way into the hands of racetrack fixer (and government witness) Tony Ciulla in return for Ciulla's agreement to talk to that magazine — and no one else — about his role in bribing jockeys. The story, at least, is that *SI* did not pay Ciulla directly, that rather, the freelance writer who produced the story passed the money along, and Time Inc. execs knew — but, you know, didn't really know — where their money was going.

But the BC point-shaving story, they insist, is a whole other thing. "I think we pay all our freelance writers," said Time Inc. publicist Lew Slovinsky. "I can't comment on how we got that story or why, but obviously it's a first-person piece. We do pay for pieces. We also pay for pictures that nobody else has. I don't think it has anything to do with checkbook journalism." *SI* senior editor Larry Keith told the *Globe*, indeed, that the money that went to Hill paid for more than mere information. "Hill brought expertise, understanding, and authority through his byline," he said.

And yes, magazines pay good money for expert bylines all the time. And no, nobody complains when the expert fisherman tells his own story about fishing in the wilderness. The distinction that creates the controversy — in case you've missed it — is the subtle difference between rewarding the fisherman and rewarding the felon.

Thus it was that outrage ran rampant throughout the news media — extending even to a totally successful boycott by newsstands and supermarkets in Washington, DC — after word got out that *Life* magazine was paying a grand total of \$8000 to an agent representing Bernard Welch, the accused killer of Washington cardiologist Dr. Michael Halberstam, in return for eight photographs of Welch from his parents' and his common-law wife's private scrapbooks. Journalist David Halberstam, brother of the murder victim, angrily called *Life* "an accomplice" in the killing, and the editorial pages of the *Washington Post* and the *Boston Globe* were similarly upset. (Even though, one cynic noted, these same distinguished media outlets were among the 100 or so dailies that allowed Rita Jenrette — wife of convicted ABCAM felon and former South Carolina Congressman John Jenrette — to clear some \$200,000 by buying her own first-person story. She's now posing for *Playboy*, we're told, and none of this would have been possible were it not for John's notoriety.) It's roughly at this point that both the issue and the definition of "checkbook journalism" become murky.

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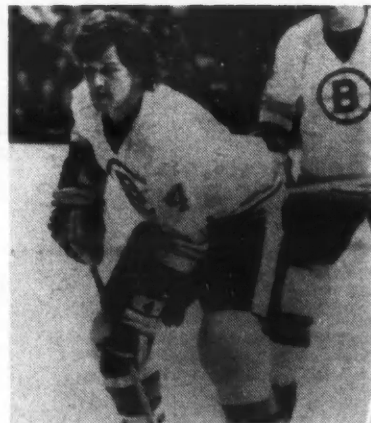
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"Checkbook journalism to me has always meant literally buying the life story of a criminal for a five- or six-figure price," said Jonathan Larsen, news editor for *Life* magazine. "The Larry Schiller-Gary Gilmore deal was checkbook journalism. We were buying photographs from the relatives of Bernard Welch. I'm afraid that this is definitely a gray area, and it comes up all the time. But we felt we were paying strictly for photographs. We were not buying his life story and we were not glorifying the man."

Indeed, for what it's worth, *Life's* eight grand never even found its way to Welch, his relatives, or his agent because the Internal Revenue Service, to which the accused killer and professional burglar owes \$24 million, seized the check before the ink was dry. And, we're told, the moral question about such a payment was never even raised in the *Life* offices, because the initial proposal from Welch's agent — that the magazine and Time-Life films pay one of those six-figure sums for exclusive rights to the accused murderer's life story — had been firmly and flatly rejected. That was the sort of deal, don't forget, that the aforementioned Larry Schiller and cold-blooded killer Gary Gilmore (and family, and friends) had struck. And, don't forget, that highly questionable deal led directly to an impressive work of art, Norman Mailer's *The Executioner's Song*, which copped a Pulitzer Prize.

"It's not that the people at Time Inc. are insensitive," said a former *Sports Illustrated* editor. "It's that they're trying to remain competitive, and it's hard for magazines to compete with daily newspapers on breaking stories. So they go for exclusivity." They also have no policy whatsoever regarding this sensitive and difficult subject — at least none of which publicist Lew Slovinsky was aware.

Slovinsky was, however, quick to point out that, hell, one H.R. "Bob" Haldeman had sold an exclusive interview to *60 Minutes* for a rumored 50 grand (and then admitted next to nothing, despite Mike Wallace's grilling, causing network execs to admit they had really screwed up on that one). And, hell, didn't convicted bank robber Patty Hearst offer the exclusive rights to her sappy wedding photos to the highest bidder? And didn't ABC News devote a week's worth of nightly news exposure to Mafia-hit-man-turned-informer Jimmy "The Weasel" Fratianno's undocumented and unverified spicy stories (helping him, of course, promote his book, containing more of same)? And didn't all the networks, however reluctantly, pay the Iranian militants for posed and propaganda-filled footage of the American hostages?

All of these bits of bought-and-paid-for news, propaganda, allegations, and lies have indeed been broadcast and printed. All of these and more. And never mind that the bidding wars threaten to price the less-affluent media outlets right out of such questionable competition. Never mind that credibility is consequently lent to con men who lie and cheat for a living — and get better and better at it the more they do it, whether on the witness stand or in front of the cameras. Never mind, indeed, that the press is in enough hot water as a result of messing with fair trials while trying to perform its role legitimately. What struck me while researching this story was how damned defensive buyers of news get when asked to justify their actions, and how much finger-pointing they do. If the media want guidelines regarding this tricky and complex issue, I suggest this one: don't do anything that you will later find embarrassing to defend.



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# Public eye

## Starting with the foundation: Bunny Gowen's good works

by John Hubner

Laura "Bunny" Gowen (she was born on Easter Sunday) is the kind of person who gives do-gooders a good name. Sitting in the living room of her comfortable home in Belmont, surrounded by African artifacts, she seems at first glance to be a typical upper-middle-class housewife, the kind who was educated at a girls' school, became a Junior League true believer, sent her children to the best schools, and drives — what else? — a Volvo station wagon. That's Bunny Gowen all right, but not the whole Bunny Gowen. She's also an altruist, a tireless activist, and she's leading a crusade against scoliosis, a dreadful but little-known disease that causes spinal curvature — and that affects, incredibly, about 10 percent of all Americans. As founder and president of the National Scoliosis Foundation, Gowen says she will not rest until "scoliosis is a household word, until every child in the US has an equal opportunity for early detection."

By any standard, Gowen and her foundation co-workers have achieved remarkable success. The foundation is active in 42 states and Canada, and is responsible for getting legislation requiring scoliosis screening passed in five states, including Massachusetts. Gowen, characteristically, is not satisfied. "The job should have been done yesterday," she says.

Doctors don't know what causes scoliosis. Instead of growing straight, with a mild front-to-back curve, the spine of a person afflicted with scoliosis curls sideways, eventually taking on the shape of an S. As the curvature progresses, the spine also rotates toward the front of the body; this rotation compresses one side of the rib cage and causes the other to expand.

Of every 10 cases, about three will be progressive scoliosis. This form of the disease advances until the spine is radically curved and the rib cage deforms, compressing the lungs. The diminished lung capacity forces the heart to work harder, and it enlarges; eventually, death

results, most often from respiratory disease. The malady is especially insidious because it doesn't cause pain until the advanced stages. A person with an advanced case will be small and stooped, and will have a large hump on one side of his or her back. Quasimodo, says Gowen, was a victim of progressive scoliosis.

If the disease is diagnosed early, before the spurt of growth that children experience between the ages of 11 and 14, it can be arrested with a brace. Braces differ, but they generally extend from the neck to the pelvic area. Children (progressive scoliosis affects about four times as many girls as boys) wear the brace 23 hours a day at first; over a period of months, they taper down to five or six hours a day. The brace permits remarkable movement; a kid can play volleyball or ride a bike while wearing it. Bracing costs between \$800 and \$1200.

If progressive scoliosis is detected after the spine has achieved most or all of its growth, there is no alternative but surgery. Back surgery is as painful as it is expensive, and estimates of the cost run from \$8000 to \$15,000, with a two- or three-week stay in the hospital, a three-week recovery period at home, and a six-month confinement in a body cast that begins at the base of the skull and ends below the buttocks.

"In effect, the spine is rebuilt during the surgery," Gowen says. "You can imagine how painful it must be. The incredible thing is that 80 percent of the surgery now being done can be avoided. That's what got me started. I saw teenagers who had undergone the surgery lying in the intensive-care unit at Children's Hospital while their parents were roaming the halls, wringing their hands and saying, 'If only we had known, if only we had known.'"

How Gowen happened to be in the Children's Hospital ICU is a remarkable story in itself, one that begins on a road in Ethiopia. She was in the country with her two daughters and her husband, who worked for the United Nations Development Program. She was waiting for



Cynthia R. Benjamin

Gowen: out of a chance encounter, a remarkable story

her daughter's school bus and trying to ignore the importunings of hungry children by burying her head in a book. "A neatly dressed but exceptionally small (four-foot-seven) young man" succeeded in starting a conversation with her. His name was Atlabachew (pronounced Artla-bat-chu) Tedla, the son of a Coptic Christian priest in a remote village.

Atlabachew had come to Addis Ababa, Ethiopia's capital, to work for a wealthy family because he was too small and too weak to work on the tenant farms outside his village. The other servants took the food allotted to Atlabachew home to their children and fed him rancid scraps. "The boy endured hunger, beatings from the servants, and essentially lived the life of a

slave. He was hungry for eight years," Gowen says.

When she met him, Atlabachew was in 10th grade and was supporting himself by tutoring a young girl for one meal a day and \$4.84 a month. He quickly became a close friend of the Gowen family. He visited once a week, and reluctantly accepted the dollar the Gowens gave him for bus fare. Later, the Gowens discovered that he was walking the five miles each way so he could save money to buy a bed.

Atlabachew became ill and entered a hospital. The Ethiopian doctors and Gowen thought his pulmonary problems had been caused by a childhood case of polio. The doctors told him he would

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have to leave Addis Ababa because of the thin, damp air (the city is 7600 feet above sea level).

Gowen established a bank account — "it was our secret" — so Atlabachew could continue his schooling in his village. The Gowens returned to America. Atlabachew wrote regularly, reporting that all was well. A year later, in the summer of 1974, there was a revolution in Ethiopia. Classes in all schools from 11th grade through college were suspended. The Gowens decided that "despite the financial sacrifices, we wanted Atlabachew to come to America." They enrolled Atlabachew in Tabor Academy, in Marion, and Tabor sent a letter to Ethiopia confirming acceptance; after several months of hearings in the Ethiopian courts, Atlabachew was given an exit visa.

Then the doctor who performed the routine physical examination Tabor required discovered that Atlabachew had scoliosis. "I was shocked," Mrs. Gowen recalls. "I'd never heard of scoliosis. The doctor said, 'My dear lady, this young man is going to die.' Atlabachew had less than one-third of his lung capacity left. If he got pneumonia or one of our bad flus, he could die in three days."

Atlabachew required surgery to correct the 140-degree curve in his spine to one of 90 degrees. Dr. Edward J. Riseborough, a nationally known surgeon staffed at Children's Hospital, volunteered to perform the surgery gratis. Gowen says, "I got the money for hospital expenses by yelling 'Help!' I talked to women's groups. We had a walkathon. The Seventh Day Adventist Church on Tremont Street in Boston established a fund. The Harvard band did a benefit concert at Belmont High School



Atlabachew Tedla: "This young man is going to die."

and 800 people attended. Tabor students sponsored a tennis tournament in Cohasset. We went on television and there were articles in the papers. As a result, we got checks from all over the country."

Dr. Riseborough performed two operations, in June and July of 1975. The intricate surgery involved removing several ribs and cutting the bone into wedges, which were used to fuse the vertebrae into position. Atlabachew was in Children's Memorial and then the New England Rehabilitation Center, in Woburn, for about seven months. In February of 1976, he went back to Tabor. "They gave him a police escort," Gowen recalls. "The churches rang their bells and they fired the cannon."

Atlabachew spent seven months in a body cast. When it was removed, he was able to get around with the help of a four-pronged cane, which he still uses. His hospital expenses came to \$65,000. Gowen raised \$56,500. The balance was forgiven.

Instead of relaxing and savoring Atlabachew's return to Tabor, Gowen began her campaign to make scoliosis a household word. "We started right here in Belmont," she says. "I raced around distributing information and collecting signatures on a petition asking the school committee to screen for scoliosis in the middle school."

Screening is a simple visual examination that takes less than 30 seconds and can be performed by members of the physical-education department. If irregularities are spotted — uneven shoulders, a pronounced shoulder blade, a raised rib cage — the student is referred to the school nurse. The nurse may then contact the family and recommend that the student see a doctor.

"The (Belmont) school committee said that if they didn't find more than a couple of cases in a year, they'd abandon the program," Mrs. Gowen says. "That first year there were 45 referrals to physicians

and 19 positive findings."

In 1979, Rep. William Keating (D-Stoughton) filed a bill in the legislature to make screening mandatory in Massachusetts schools. Like many bills, Keating's got stuck in the House Ways and Means Committee, but it was enacted in April of 1980.

"It will save the state millions," Gowen maintains. "Think of the money saved in hospital bills and insurance payments. Think of how much it costs to tutor a bedridden child, and to provide special transportation to and from school. The screening program only costs a school about \$10 to \$12 a year, and that's for paperwork."

Atlabachew is now in his junior year at Macalester College, in Saint Paul, Minnesota. He has a work-study scholarship from the African-American Institute. He is majoring in psychology, has a B average, and plans to return to Ethiopia to teach after he graduates.

Meanwhile, Gowen is kicking off a fund drive for the Scoliosis Foundation. Nobody on the foundation's staff receives any pay. Kay Patterson, the foundation's volunteer secretary, usually works a 20-hour week. Gowen doesn't even count her hours. She would like to raise enough money to hire a full-time director, pay a secretary, and establish an office. She has been running the office out of her home for five years.

"If we can get some help, we'll eventually get screening in every state," she says. "I know how to do it. I'll travel. I'll speak to young adults in social-service groups like the Junior League and the Jaycees. They have children who would benefit from early detection. It's going to take time and money, but we can do it."

Bunny Gowen is just getting started.

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## Clark

Continued from page 7

"sex that is one-sided, unwelcome, or comes with strings attached . . . from someone with the economic power to hire or fire, help or hinder, reward or punish.") Studies of smaller samples have found that anywhere from one-third to 70 percent of women questioned were harassed at the workplace.

The EEOC has now completed the most comprehensive survey yet on the subject. In a random sample of 20,000 federal workers (adjusted for race and job classification), 42 percent of the women who responded reported being harassed in the last two years. Women who reported harassment 25 months ago, as well as those who were fired or quit as a result of sexual harassment, did not show up in the survey. "That makes the 88 percent figure look accurate," says Freada Klein of AASC.

Since publication of the survey, the EEOC has clarified its guidelines, which clearly state that sexual harassment is "an unlawful employment practice," and now establish criteria for judging its presence. "The employer has an affirmative duty to maintain a workplace free of sexual harassment and intimidation," says the EEOC, and it suggests that "prevention is the best tool for the elimination of sexual harassment" (suggested methods of prevention include "affirmatively raising the subject, expressing strong disapproval, developing appropriate sanctions, informing employees of their right to raise and how to raise the issue, . . . and developing methods to sensitize all concerned"). According to the EEOC, the effects of sexual harassment in the workplace include interference with employee performance and/or the creation of a hostile or intimidating work environment.

While it sounds hopelessly idealistic, "prevention" may indeed be the only practical solution — not only because it would spare women the economic disadvantages and personal humiliation of harassment, but also because it does not require litigation. According to Marion Lill, "Most women can't afford the money or psychological burden of a suit. It's such an ordeal, I can't lightly advise a woman to file, particularly if she's still working at the place where she was harassed."

On the advice of their attorneys, Bunster and Stanko declined an interview with the *Phoenix*. They have spoken, however, to a Providence *Evening Bulletin* writer, who reports Bunster as saying that she has developed rashes on her chest and face; Stanko claims she has lost weight. Moreover, the time and energy they have put into the case have certainly cost both women a great deal professionally.

The two made brief remarks about the effects of the case at the Simmons College sexual-harassment panel. Said Bunster, "Women must be prepared to be (character-) assassinated if they file charges. Women have to be prepared because the retaliation is harder to take than the sexual harassment itself. You feel like shit. If your harasser is a good political organizer, you have 5000 people running after you." Bunster also claimed she has been described by Peck supporters as "a Latin-American whore, as middle-aged, childless and lonely . . . that I had flipped my lid!"

Stanko spoke about the cost in terms of the loss of her privacy, of a phone that never stops ringing, of time lost from her work. In the *Bulletin* article, she compared victims of harassment to victims of rape and battering. "You get terrorized,"

she said. "Like a rape victim, this is very embarrassing stuff that you don't want to talk about . . . The important thing is the question of how people feel when they have been victimized."

Stanko, who has been a member of the Clark sociology department for the last five years, says she noticed changes in Peck after he became chair of the department in 1978. "He suddenly began the caresses," she is quoted as saying to the *Bulletin*. "His greeting took on a much more sexual overtone." She also claims that Peck remarked to two male colleagues in her presence that Stanko "isn't only pretty, she's good in bed, too."

According to people who know him well, Peck has aged visibly in the past months. His wife, who chairs his support committee, finds herself under equal stress. Louise Peck considers herself a feminist but says she uses the term "more carefully now as a result of what I feel has been a presumption of Sid's guilt by some women who lay claim to the feminist label. It is a sad and potentially dangerous state of affairs when feminists who support Sid publicly, and believe him innocent of these charges, face intimidation and harassment from some within the women's movement. This attack is very painful to me personally. It is

insulting to me and to our daughter, who is an actively involved feminist, to be accused in this way of living with a man for over 20 years who is now said to be coercive.

"It's not just the loss of a job," she goes on. "Both Sid and I have lost jobs before because of our involvement with social movements. It's the sense of betrayal and hurt — of being falsely accused by women who at one time were guests in our home. I see this as more than an attack on our family — Sid, myself, Sylvia, and Danny (their children). To me it is the beginning of a fundamental attack on progressive people."

And while the pain and the ideological arguments go on, so do the rumors and innuendoes. At Simmons, Bunster said Peck is called the "equal-opportunity harasser" by women at Clark: "He harasses women of all ages and nationalities." She also made mention of Peck's remarks about his "open marriage" in her complaint, which has to some extent put his lifestyle on trial. Bunster and Stanko are reported to have asked members of the department at one point whether Peck might be mentally ill or alcoholic.

Peck supporters, meanwhile, speculate openly about Bunster's motives and about the way the university appointed her to a faculty position for this year. One affidavit filed with the COP advances a detailed psychological theory about Bunster's state of mind during the period in question, and about how she might have affected the fragile community of the sociology department. Some people speculate that Stanko's participation in the suit is motivated by Peck's warnings about her lack of scholarly publications in light of the fact that she's up for tenure this year. Also, Stanko's apparent friendliness with the Pecks has been raised ("If he was harassing her, why did he invited him to her wedding?" asks a member of the Clark community).


*Bunster has said Peck is called the 'equal-opportunity harasser' by women at Clark . . . She has also made mention of Peck's remarks about his 'open marriage,' which has to some extent put his lifestyle on trial . . . Peck supporters, meanwhile, speculate openly about Bunster's motives and about how the university appointed her to a faculty position this year.*

Part of the reason sexual harassment has been kept so thoroughly secret for so long is the difficulty women have had getting the charge taken seriously. It takes courage to come forward and insist that harassing behavior stop, much less to demand institutional redress. Some of the studies on sexual harassment show that merely confront-

Continued on page 16

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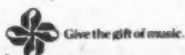
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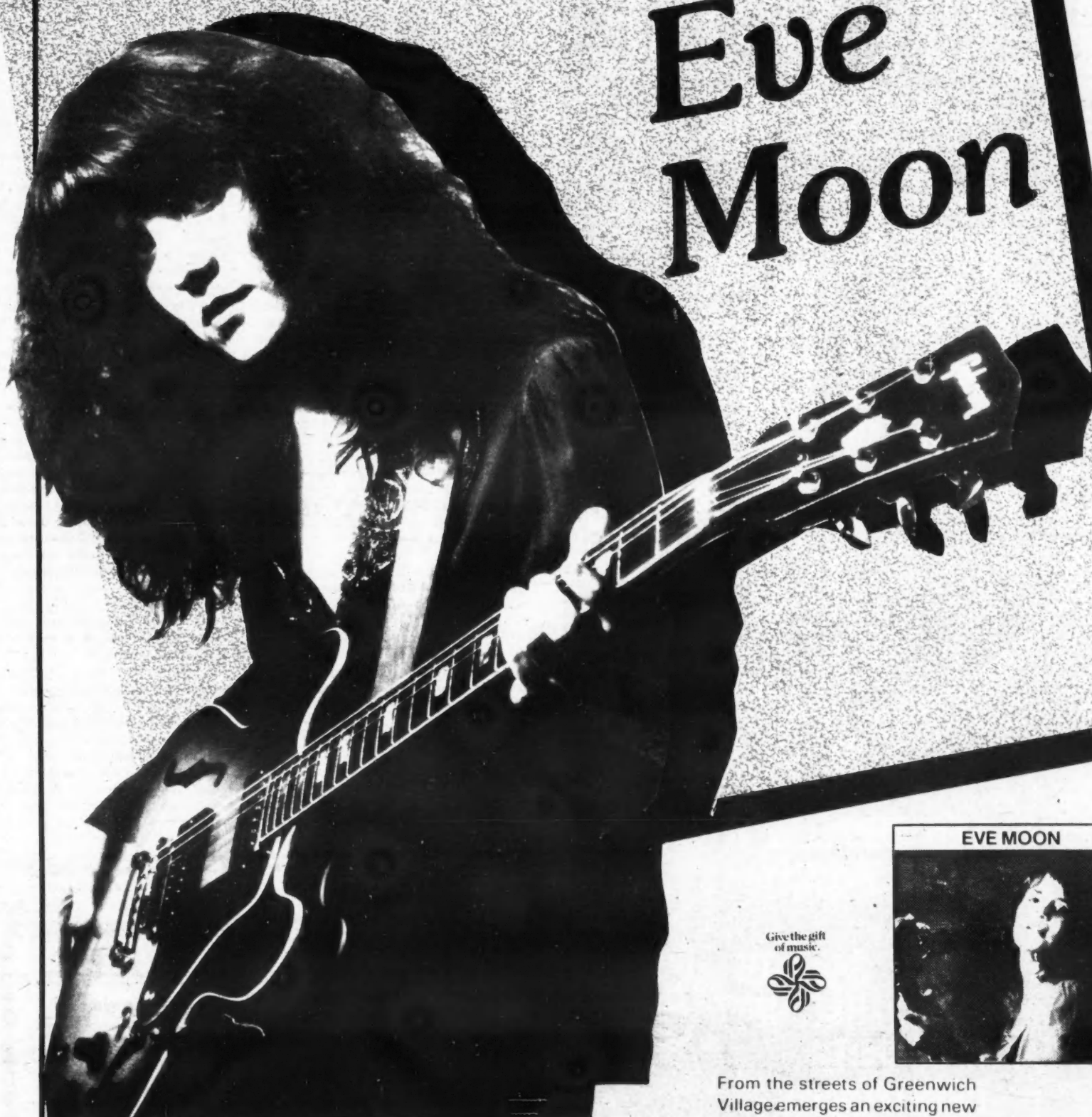
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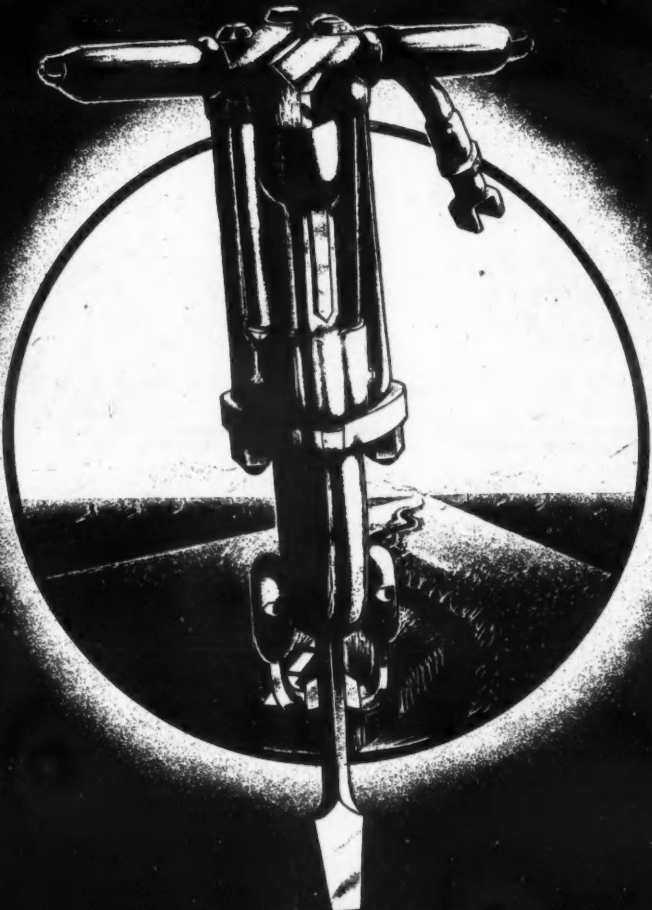




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## Clark

Continued from page 14

ing a harasser does not mean the harassment will end. Often, an informal complaint is viewed as part of "the battle of the sexes" or even interpreted as a come-on. Sometimes a complaint can result in increased harassment or retaliation. Even with increased visibility of the issue, even in light of recent court rulings in favor of complainants in sexual-harassment suits, legal action of any kind is bound to be time-consuming and costly. What does the victim do while a case is pending?

But as more women feel both angry enough and safe enough to accuse their harassers, the question of how men can and should defend themselves must be addressed. It is already argued that legal redress must be hedged with protections for the accused's civil rights, that a false accusation can too easily ruin a life; how much more powerful will this argument become as institutions make it easier for women to accuse their harassers?

For its part, the EEOC has said in its guidelines, "The question of whether a particular action or incident establishes a purely personal, social relationship without a discriminatory employment effect requires a factual determination.... The determination of the legality of a particular action will be made from the facts, on a case-by-case basis." And given that sexual harassment is most likely to take place in private, with little chance of corroborating testimony, there is every reason for establishing procedures that will protect the rights of everyone concerned. Wendy Kaplan agrees: "People who are accused have rights. But the people who press complaints are in a difficult position. Like rape victims, they have a lot at stake, and it must be recognized that the complainants need due process, too."

Clark University's response to Bunster's charges has not protected anyone's rights. The report of harassment, which was first heard in 1979, did not prompt any action from the administration, either to protect the woman who complained or to defuse a potential suit against a tenured faculty member or the university. Marion Lill says, "Peck and Bunster could both sue the university, and both could win."

According to Lill, "Someone high up in the university's administration used the word 'trivial' in reference to the complaints themselves. That and their lack of attention to the matter and failure to address it in an appropriate and swift way lead us to believe the university is trivializing the issue of sexual harassment." Frank Lopez, director of university relations for Clark, says in response that the school is "absolutely taking the case very seriously."

Says Lill, "If someone makes a complaint and you see it as really important, what do you do? Do you set up a quasi-mechanism that takes nine to 12 months before figuring out the response? Because you're concerned about the person who has complained?"

Lopez insists the school is "acting in the best interest of the institution in the way we're conducting ourselves." Lopez would not say whether the school was in the process of setting up grievance pro-

cedures for future complaints.

The administration has hardly been either imaginative or forthright in handling the case. After offering Peck the chance to resign as a way of making the mess go away, it handed the matter on to the faculty — first to the COP, which criticized the university's actions, and then to the Faculty Review Committee. The FRC is now operating under termination procedures, but it is not clear that the FRC in fact has the authority to fire Peck (especially since any settlement between him and the administration would presumably pre-empt the committee's proceedings).

But then, most institutions are unprepared to handle charges of sexual harassment in a fair, reasoned manner. Given the lack of thought, much less expertise, about employers' responsibility in the matter, the few people who have actually been dealing with harassment policy have become a valuable resource. Mary Rowe, who for eight years has been a special assistant to the president at MIT, says well over half the phone calls she gets regarding sexual harassment come from "outside" — from other universities and corporations seeking advice.

Rowe's office handles a variety of employment complaints and problems. Anyone who feels unjustly treated or anyone who is simply unhappy with his or her job is encouraged to approach the department heads and various counselors at MIT. At the end of this line are Rowe and her counterpart, Dr. Clarence Williams. "Years ago, we decided we needed an internal, non-union dispute-resolution service," says Rowe. "Sexual harassment is only about one percent of what comes into my office." Since she sees between 50 and 60 people a week, though, Rowe has handled enough sexual-harassment cases to have developed recommendations and responses that can help at both the administrative and personal level.

When someone comes to see Rowe with a complaint of sexual harassment, she says, "I first ask to find out if she has any proof. In 99 percent of the cases there is none. That's the nature of sexual harassment — that it happens when they're alone." When there is no proof, Rowe usually suggests that the woman write a letter to her harasser, outlining in detail her perception of what has happened, her response (which can include stress-induced physical symptoms, the dropping of a class), and her assessment of what should happen next (perhaps a change of supervisors, or his withdrawal from a thesis committee).

Rowe says these letters have remarkable success in changing behavior, even in cases where a man has been verbally rejected repeatedly, and in no uncertain terms. "Why the written word is so much more effective, I have no idea. Maybe it poses a more legalistic threat, or maybe it's that academics read better than they hear. And then, men are so carefully socialized to hear 'no' as 'yes.'"

Rowe says she prefers to stay out of the way altogether if possible. "When most people come to me with a disagreement, their opinions of what happened are, say 25 degrees apart. I, as a mediator, will try to get them to move closer to-

Continued on page 18

Until recently, the largest body of statistical information on the subject came from a questionnaire published in Redbook magazine in 1976. Of the 9000 women who responded, 88 percent reported that they had experienced sexual harassment at work, and 48 percent said they themselves or women they knew had lost a job because of sexual harassment, having been fired or forced to quit.





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## Clark

Continued from page 16

gether in their perception. But in sexual- and racial-harassment cases; two people have 180-degree differences in perception, and third party intervention of any kind tends to make them each stiffer in their position.

"One thing I know for damned sure is that this is not just a game. Those people really disagree. The differences in perceptions are profound and real."

While Rowe believes the institution's responsibility is to protect women against a harasser and against any retaliation, while also protecting the civil rights of the accused, "It is almost impossible to devise a procedure to protect real victims and the rights of a wrongly accused man. If it is a false accusation, any intervention by me, as a representative of the administration, is an infringement of his rights. And the effects could be tremendous. Not that this is the most important thing, but one of the effects may be that he stops mentoring women students for the rest of his career — and that sets a whole generation of women that far back.

"The fallout from these cases is hideous," she goes on. "When A comes in here with a sexual-harassment case, I see the shades of B and his spouse and his students and colleagues, and A's spouse and her colleagues and the son she may bear in five years. The shades always concern me."

Rowe's institutional recommendations are as general and broad as possible, to allow for situations of consensual sexual relationships between employees that may also affect the workplace. She advises that every institution have a sexual-harassment policy, "probably to be called a harassment policy that rules out discrimination on the basis of sex, race, age, national origin — all in a policy handbook. Other policies should be changed to comply with one that has to do with reasonable and appropriate conduct and respects the laws and rights of individuals." Rowe also suggests that "there should be explicit policy that states sexual relationships between supervisors and supervisees constitute a potential conflict of interest."

The broader applications of sexual-harassment law and policy concern many people. Says Rowe, "We don't have an institutional interest in the life of our people, but we do have a responsibility as it affects others. And if a professor is married to or sleeping with one of his students, it may be seen to constitute a violation of other students' rights. Some institutions will fire both people in that situation if they find out, but most would take the position that A needs to find an alternative supervisor for B now that they're involved. Now, that may take a year, but we'll do everything we can here to help so no one is hurt."

As much as Mary Rowe has to say about sexual-harassment policy and procedure, she remains unconvinced that she has any answers. "I have absolutely no idea if what we're doing is right," she says. "It's impossible to do this thing correctly. The only reason for handling these cases at all is because you have to, because it's your responsibility. But no policy will cover all of it. There is no 'right way.'"

Historian Linda Gordon points out that sexual harassment is as old as women's participation in the workforce: "Lowell factory girls went out on strike in the 1820s over sexual harassment." But that is "lost" history, and until recently, most women endured harassment without naming it,

much less disputing it. What we have come to call harassment was normal male behavior. As Catherine MacKinnon points out in her book, *Sexual Harassment of Working Women*, such behavior is not merely epidemic, but endemic to a workplace that is still, for the most part, sexually segregated, with women occupying the lower end of the employment ladder.

Given the historical perspective, however, Gordon thinks merely raising the issue of harassment as such is "a tremendous victory for the women's movement. It's hard to see that in these times, when we're concentrating on defeats in abortion rights, affirmative action and so on. But five years ago, no one would have responded to this. Until now, we would never have succeeded in saying 'We have the power to demand that this behavior stop.' We're complaining about behavior that was considered not only normal but cool just 10 years ago. We are not recognizing our own victories."

Just as there is a growing consensus that rape is less a sexual act than a crime of violence, sexual harassment is coming to be defined less as sexual behavior and more as an abuse of power. If, as Gordon suggests, the redefining of sexual harassment signals that women as a group have attained a new level of at least symbolic power, then the battle over sexual harassment must be seen as a challenge to power relationships in the entire culture as well as in the workplace. That kind of change is bound to be uneven, to elicit resistance and even backlash, and to be accompanied by innumerable mistakes and a great deal of pain.

The "mess at Clark" is unique. The women who have charged harassment are professionals; the man they have accused is more vulnerable than his non-political counterparts. The principals are academics who teach and write about ideologies they believe in — female victimization, political repression, power. Each of them is accustomed to being heard on those ideologies, of arguing out positions in intensely intellectual and articulate ways. The case is blossoming in a hothouse for dispute.

Now, the debate begun in Worcester has been taken up on campuses, at women's groups, and in political organizations all over the country. The discourse is sophisticated, the questions knotty.

But then, there is no "typical" harassment case. Mary Rowe has dozens of examples that stretch and bend even the newest assumptions about what does or does not constitute sexual harassment. Ideological interpretations of power relationships have been useful in making us more sensitive to individual abuses of power. But those interpretations will continue to be useful only if they are put into practice with flexibility and sensitivity. And for all the discourse about the Clark case, it is clear that the "mess" is bound to be resolved (as Rowe suggests) without the comfort of a neat definition or a clear course of action for the future.

In the endless conversations about this case, people have attempted to draw lines between sexism and sexual harassment, between a woman's responsibility for her actions and her vulnerability in the face of workplace power, between due process and an old boy's network that defends its own, between the feminist insight that places personal relationships in the context of social power and the ideological limits and potential dangers of that insight. These lines will be erased and redrawn a hundred times before the case is settled, and the debate will continue long after the wounds opened by this battle have become scars.



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**DEADLINES:**

- All entries must be mailed to WBCN and received by Friday, March 6, 1981, at midnight.
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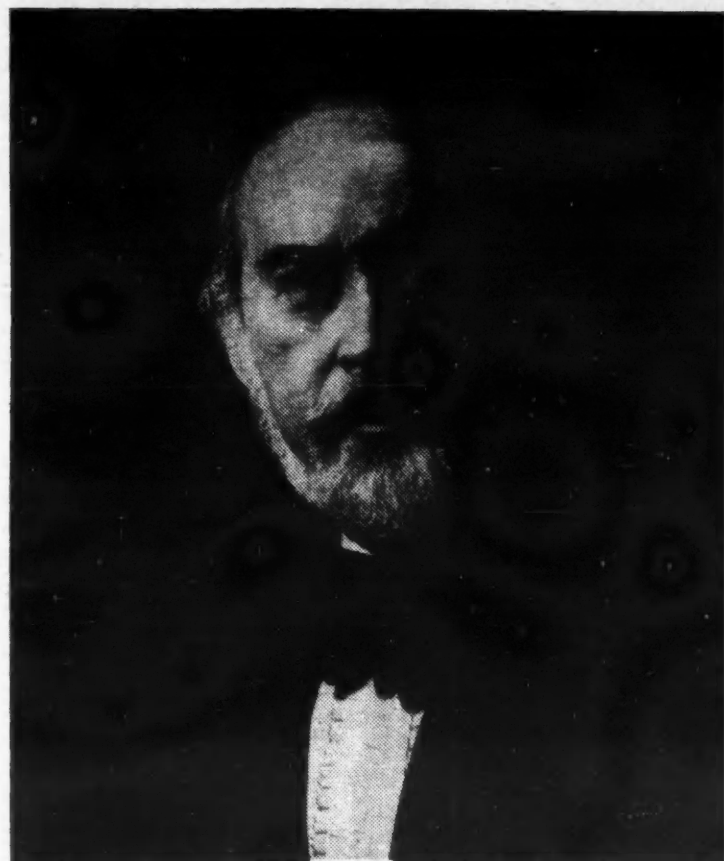
Blondie Songs	Auto Songs	American Songs
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2. _____	2. _____	2. _____
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# Sporting eye

## The Oregon trail: Tracking down the best team you never saw

by Charles P. Pierce

UNIONDALE, NY — Minicam One was definitely in charge. You could tell because when a crowd began to form behind one basket in the Nassau County Coliseum, Minicam Two was the one who had to kneel down so that inquisitive kids would have someone on whom they could spill popcorn and warm orange soda. Were this to go on very long, Minicam Two would develop the peculiar aroma that rises from the carpets of movie theaters during well-attended Saturday matinees.

"Okay," Minicam One was saying to six tall men in business suits. "Let's try it all the way through this time."

"Hi," said Steve Johnson. "Do you know us?"

Minicam One shook his head. "Hey, a little more enthusiasm, okay?"

"Hi," said Steve Johnson. "Do you know us?"

Minicam One pointed at Minicam Two. "Okay, now at this camera, all right?"

"Hi," said Steve Johnson. "Do you know us?"

"Fine," said Minicam One. "Next guy."

"Many people don't," said Ray Blume. Minicam One sighed. "Again, please."

"Many people don't," Ray Blume repeated.

"Yet we're undefeated," Mark Radford said brightly.

"No, no," remonstrated Minicam One. "Wait for my cue."

"Yet..." began Mark Radford.

"Wait," said Minicam One. "Okay, now."

"Yet we're undefeated," said Mark Radford, not half as enthusiastically as before.

"All right, fine," said Minicam One. "Now the white guy."

"We're number one in the UPI poll," said Charles Sitton. His teammates were giggling.

"Next," said Minicam One.

"We've just won our 20th straight game," said Lester Conner.

Minicam One pointed back at Steve



Steve Johnson: doing what he wanted to

Johnson. "People still don't know who we are," Johnson said. "That's why we carry this." He thrust a basketball at Minicam Two, who edged back just a bit, jostling the feet of an usher.

"Your turn, coach," Minicam One said.

"Now when we go into airports, hotels, and arenas all over the country..." Ralph Miller said.

"Okay, coach," Minicam One said. "Try to project a little more."

Ralph Miller shuffled his feet. "Now when we go into airports, motels, and

gymnasiums across the country," he said, "they know who we are."

Minicam One was not satisfied. Ralph Miller did his line three more times. "They know who we are," he finished.

"Great," said Minicam One. "Now, last line."

On the floor, a women's basketball game between St. John's and Southern Connecticut was winding down. "Oregon State University," the six men began.

"Southern Connecticut basket by Shelly Jacobs," said the PA.

"Don't go to the Final Four without us," said the six men.

Minicam One rolled his eyes. "Try it again," he said wearily, "without the PA noise."

"Oregon State University," said the six men. "Don't go to the Final Four without us."

"Terrific," said Minicam One. Steve Johnson dropped the basketball. It bounced twice, and Minicam Two picked it up. "Hey, wait," said Minicam One. "Let's do it again."

But all six had ducked into a runway and gone.

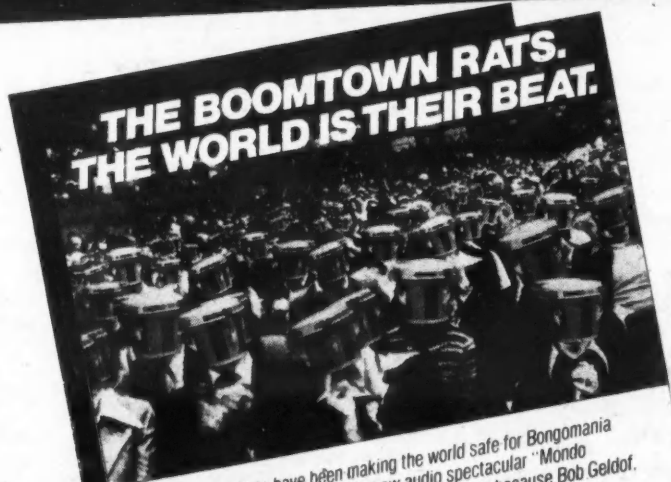
We got to tell the world about Utah 'Cause nobody seems to know

— Randy Newman

It may indeed be Utah (21-2, but recently croaked by Hawaii) upon whom the most onerous tag is next hung. Or it might be Louisiana State, the terror of the Deep South, a team that can always be counted on to thump Kentucky. But a few hours after its dreary 57-45 dispatchment of St. John's had been minicamed, maxicamed, Packered, McGuired, and radial-tired, Oregon State could at least take consolation in its finally ending its two-year tenure as the Best Team You Never Saw. It was a rather fraudulent label to begin with, having more to do with the influence of television than with anything else.

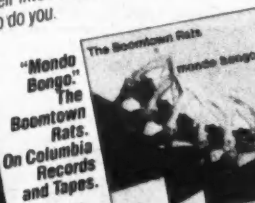
Continued on page 24

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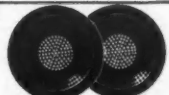
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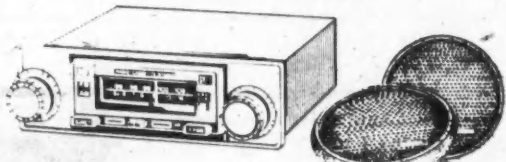
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## Sports

Continued from page 22

To be sure, Oregon State did not help itself by succumbing to Lamar early in last year's NCAA tournament. Nevertheless, the Beavers (the two major state colleges in Oregon field teams called the Beavers and the Ducks, lending credence to the widely held notion that higher education in the state is controlled by watershed-management officials) have labored in obscurity for two years largely because NBC did not see fit to televise any of their games nationally. The national print media took its cues from TV. Oregon State found itself af-

forded the same kind of treatment Boston baseball writers give to the National League.

Clearly, some people knew about the Beavers. Their games were carried regionally. Folks on the West Coast are as familiar with Radford and Blume as we are with, say, Sleepy Floyd of Georgetown, or Syracuse's Marty Headd, who is now engaged in what seems his 45th season of undergraduate competition. Much of the Eastern media, however, took refuge in a comfortable provincialism and lined up squarely behind the dictum that alone exists which can compete in the sweeps against *The Superstars*.

It is by no means a new situation. Otherwise obscure teams have roared from the boon-

docks in the past. Once you make this move, however, you must succeed completely, or you will fail utterly. There is very rarely a second chance. In 1979, for example, NBC bowed to the obvious demand and televised Larry Bird and Indiana State. The Sycamores bashed Wichita State, Bird played somewhere between the fourth and fifth dimensions, and for the first time in two years, nobody made any references to how bad most of Indiana State's opponents were. Conversely, there was the 1976 Rutgers crew, which blew into the Final Four undefeated and played so abysmally that the school's program has not yet recovered ("Man, there're some shots out there that are *breaking things*," my companion at the time said. And he was right).

Whatever middle ground exists, however, Oregon State found. The Beavers came east, won by 12, could have won by 20, should have won by 40, and flew home having given people a tantalizingly fragmented look at how good they really are.

From the start, it was clear that Oregon State was deep into its lactic-acid reserves. The team had played Thursday and caught a red-eye out of Corvallis a day later. Guard Blume had been so sick on the plane that his teammates wondered whether they'd be jettisoning the body over Iowa. "We were very logy," coach Miller said after the game. "We're just glad to get out of here with a victory."

All basketball teams are possessed of an obvious rhythm, and Oregon State was oddly one or two beats slow. A steal that would have started a fast break would roll out of bounds instead. A beautiful back-door play would open up, but the cutter would be late, or not looking for the ball. The Beavers cut up the St. John's defense with ease, but they pretty much forgot to score.

There were flashes of brilliance, enough of them to convince you that, rested and in the right frame of mind, this team could handle anyone in the country. The offense is a classic high-low post. Everyone handles the ball. Everyone moves all the

time. "Our offense only has two plays," explained swingman Lester Conner, "but each play has about 20 options." They set more picks than you will see in any five pro games, some of them of marginal legality. To be fair, however, Oregon State is not the offender in this regard that Indiana is, to say nothing of Notre-Dame, which at times seems to be running a wishbone.

There are no options along the baseline. Against St. John's, 6-foot-11 Steve Johnson simply planted himself there and, employing the most effective posterior since Adrian Dantley's took leave of the college game, did anything he wanted to. He hardly ever looked to pass. Despite foul trouble bordering on the chronic, Johnson ground out 26 points, most of them on moves suggesting a more belligerent, if less mobile, Joe Barry Carroll.

Through it all, though, the Beavers were sluggish, and eminently beatable. Blume's illness sapped most of his strength, taking the starch out of Oregon State's pressure defense and the arc out of Blume's jump shot. His first attempt vectored in about midway up the net. "I could have told you that was going to happen last Thursday," he explained later. In addition, the Beavers were often a step late in transition from one defense to another. Which might have been critical.

Continued on page 26

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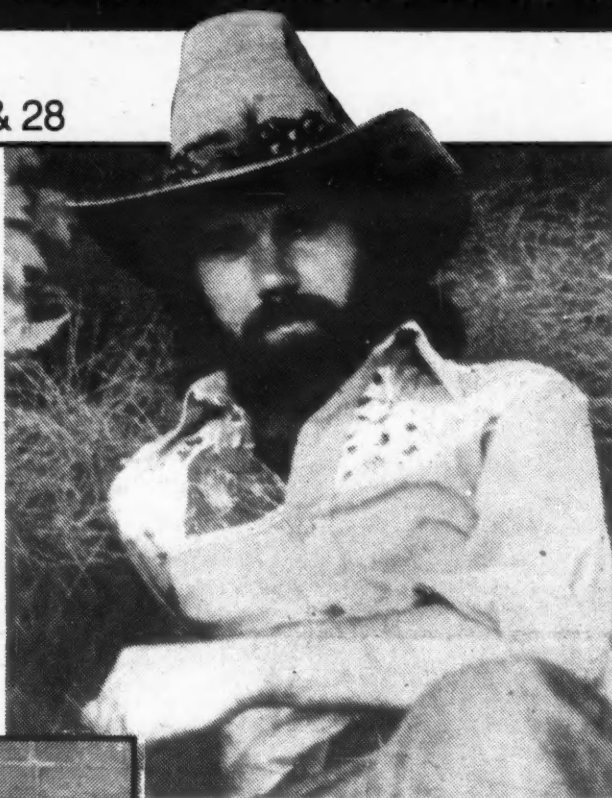
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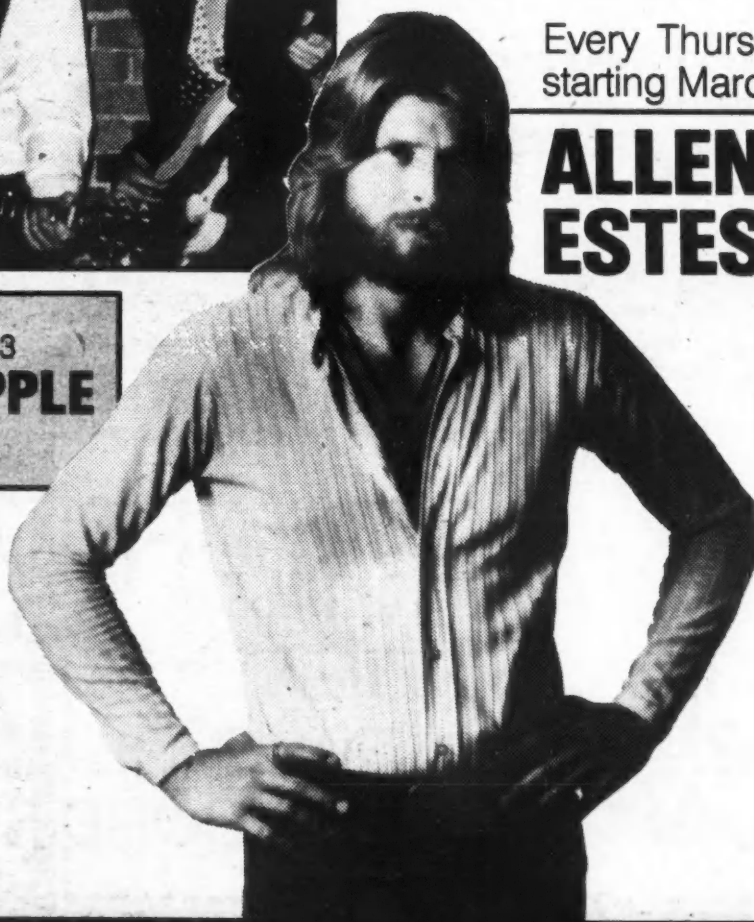
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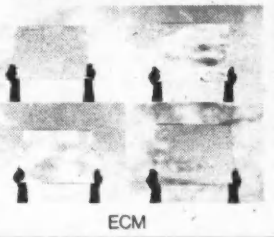
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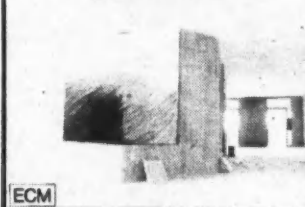
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## Sports

Continued from page 24

had St. John's hands not undergone permanent oxidation late in the first half.

The Redmen, to be fair, did not play their worst game of the week against Oregon State (that distinction has to go to their complete decomposition against Providence the following Monday). Nevertheless, you can go a long time before you see a team play 20 minutes without a field goal. The apotheosis of it all came when guard Kevin Williams lofted a lovely jumper from the corner. The ball hit the top of the backboard, mystifying those waiting to rebound below. On the whole, Williams had a tough day. Earlier, he had taken the opportunity on a breakaway to attempt a dunk over Mark Radford. Williams slammed the ball off the backboard about halfway up. The sound was something like that made by a pumpkin hitting cement. The ball rocketed off toward Roslyn; Williams wound up out of bounds. Somebody from Oregon held up a sign that read, "Holy Jumpin' Up and Down, Martha," which must mean something to the folks back in The Dalles, but which here served only to throw the press corps into a profound tizzy. "It's code," griped one New York cynic. "It means, 'The soybeans are up.'"

The only spasm of life evinced by the hosts was a brief rally that cut Oregon State's lead to eight late in the game. But St. John's subsequently forgot how to inbound the ball. Johnson dunked over Williams to put the Beavers up 50-36, and thus ring down a most merciful curtain.

There will be a truer televised test for Oregon State on March 1, when it plays UCLA in Los Angeles. Last year, the Beavers bopped into Pauley Pavilion and lost by 26. Like Virginia and DePaul, this year's other two pre-eminent college aggregations, Oregon State has its flaws. Johnson fouls too much, and thus can be exploited inside, provided that (a) Radford and Blume aren't stealing you blind 15 or 20 feet out, and (b) you have a center who can do it (Hello, Ralph Sampson). In addition, the team's multiple defenses must mesh perfectly, lest a particularly quick team (Hello, Clyde Bradshaw) find itself turning a lot of layups.

The offense, though, is so lovely to watch, and it's so damned refreshing to see a team with four legitimate ballhandlers that there is no good reason to doubt Radford when he tells you that "you haven't seen the real Oregon State yet." There is a real charm about the whole operation. The players are articulate and, at least in Blume's case, very funny. The press guide tells you how many players the school has had over 6-foot-8 (27); it also dispenses vital autobiographical data about the incumbent ticket manager, Elaine Van Vleet ("Elaine was named ticket manager, replacing Beth Monroe, who retired in April, 1977...").

And there is always Charles Sitton, the freshman forward who is continually described as "the most recruited player ever out of Oregon." He is from McMinnville, and somehow manages to look like five generations of Waltons at once. He will tell you quite honestly that "I always wanted to be a Beaver," and that one of his athletic ambitions has always been to play against the University of Oregon and "to be part of a Beaver team that went up there and beat the Ducks."

Holy jumpin' up and down, Martha. Let's try that again.

"No, I'm serious," Sitton chuckles. "All of this is really nice, but beating the Ducks is what people at home understand."



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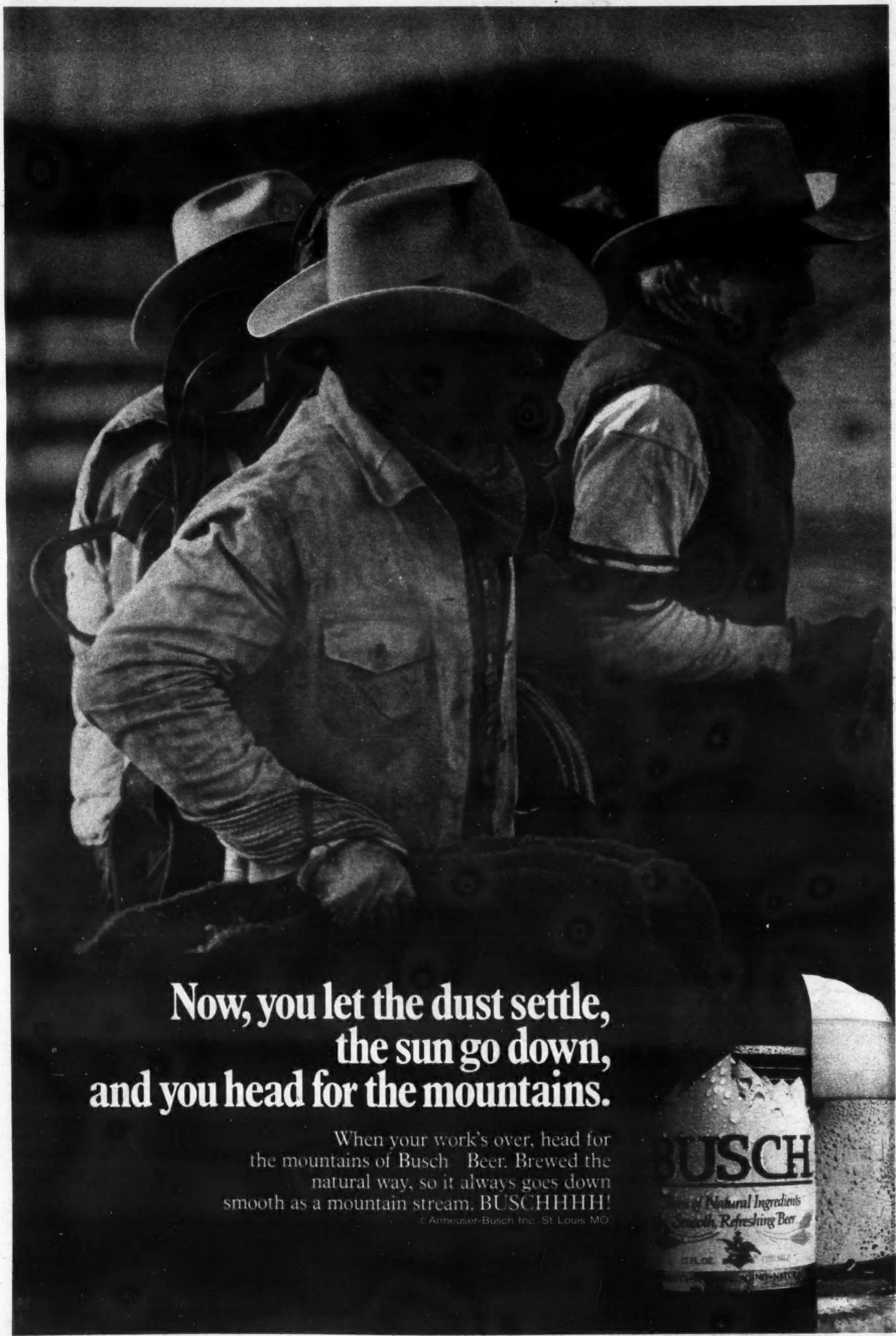
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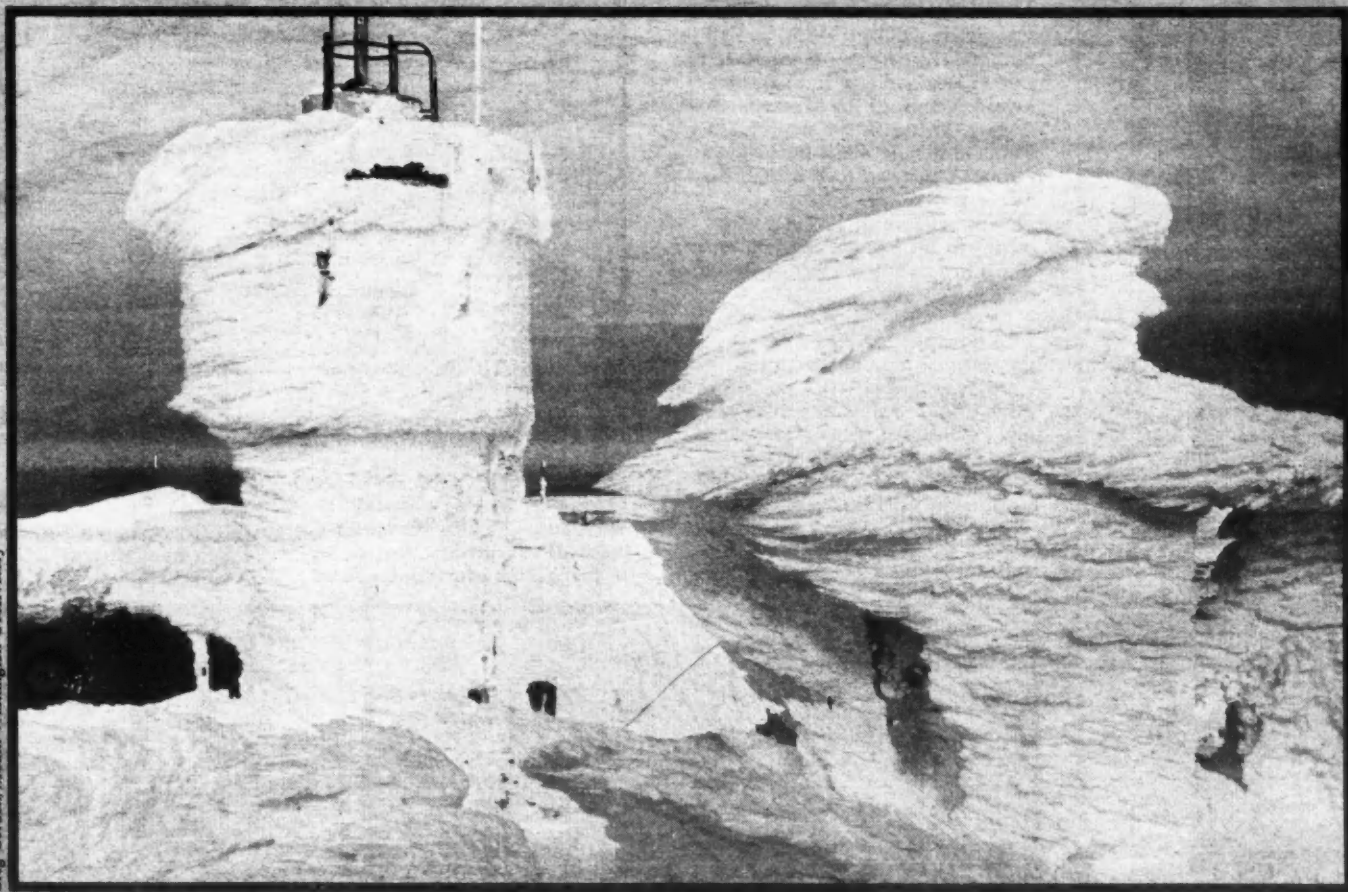
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# LIFESTYLE

## BOSTON

THE BOSTON PHOENIX, SECTION TWO, FEBRUARY 24, 1981



Greg Cordon/Mount Washington Observatory

Deep freeze: the observatory tower

# How cold was it?

*Five days at the Mount Washington Observatory*

by Norman Boucher

## Saturday

Midmorning. I am giddy. I am standing at the beginning of the auto road up one of the oldest and coldest mountains in the world, and I am giddy. Again and again my eyes are drawn to where the summit rises perfectly white above the dark green of lesser peaks. Near the very top, there is a dark scratch of a building housing the Mount Washington Observatory, my destination on this, the last day of January, and my home for the next five days. In the northeastern part of this continent you cannot stand on ground any higher, any closer to that vivid blue sky, and some scientists believe that the observatory withstands the most severe weather in the world. Four weeks ago, the temperature on the summit was 39 degrees below zero, and in December the winds averaged below 75 miles per hour — hurricane force — on only four days. Today, though, the summit appears sunny and calm, and I find myself thinking how exaggerated the reports of this mountain's fierceness must be.

I am ready. With two other men I am waiting for the Thiokol Spryte, a kind of oversized snowmobile, to arrive from the summit and bring us back there. One of these men, Guy Gosselin, the observatory director, is looking me over, a skeptical expression on his face. I am wearing special winter underwear, a turtleneck, a thick wool shirt, an even thicker wool sweater, a down vest, a parka, a wool hat with ski mask, heavy wool pants, nylon wind pants, knee-high canvas gaiters, three pairs of wool socks, insulated boots, and down mittens. In my pocket is a

suede face mask. Still, Gosselin doesn't think that I will be warm enough. "The wind is in the 70s on the summit," he says. I mumble something about a thirst for adventure. The Thiokol approaches.

Up the mountain we go, to the timberline and beyond. Gosselin and I are standing behind the cab in the open cargo bed, fully exposed to wind and cold. Slowly the machine climbs, its treads grinding into the hard snow and ice. Above the timberline, we slip on our face masks to protect against the stinging gusts. In a world of blinding white, the summit nears, and a raven rises before us, buffeted by the wind. It is the only wildlife I will see during my five days.

\* \* \*

Late last summer, the Mount Washington Observatory moved from the small wooden building it had occupied for more than 40 years to a corner of the new Sherman Adams building, a sprawling, two-story glass and concrete structure that the state of New Hampshire put up to reduce the clutter on the summit. Although the building is not quite finished, it will eventually house the observatory and observatory museum, as well as the summit facilities of the Mount Washington State Park. After arriving at the summit, I bring my gear down to the observatory living quarters in the basement, and I'm struck by the luxuriousness of the accommodations. So, what's so tough about life up here? I wonder. There are four bunkrooms and a fairly spacious kitchen complete with gas stove and microwave oven. Shelves are

*Continued on page 4*



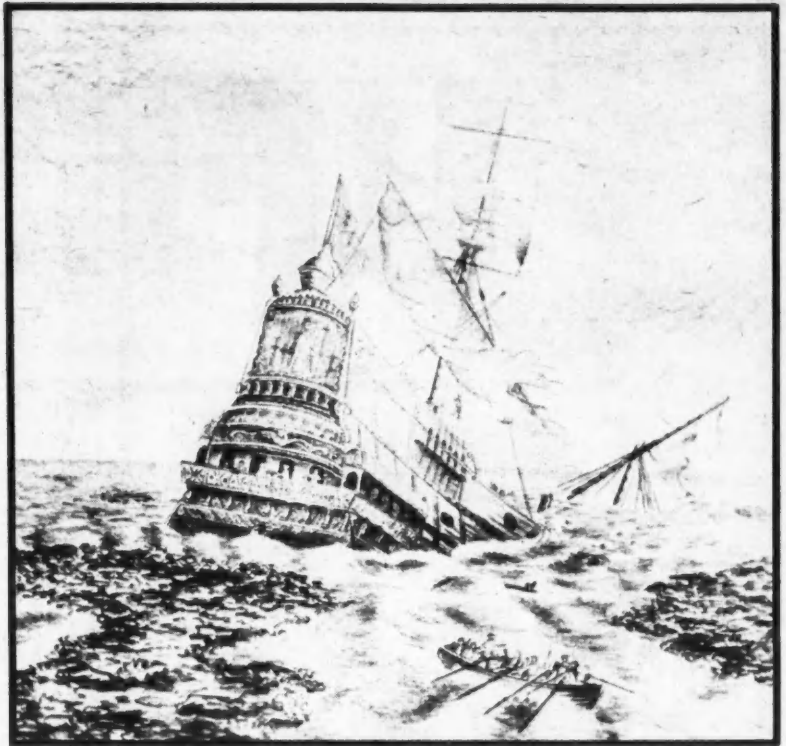
# Urban eye

by M. Dolden

## TREASURE QUEST

The title of the new exhibit at the New England Aquarium could be "Philadelphia Boy Makes Good," rather than the succinct "Treasure of the *Concepcion*." The *Concepcion*, a Spanish silver-carrying ship, sank off the coast of the Dominican Republic in 1641. In 1686, an enterprising Boston sea captain, William Phips, located the treasure, recovered a portion of it, and true to local political form was made royal governor of the Massachusetts Colony. Thereafter the ship's logs were lost, and though many (including Jacques Cousteau) tried to find the *Concepcion*, it was a native Philadelphian, Burt Webber, who recovered the log and went on to find the ship, now buried under many feet of coral.

Only a portion of the treasure subsequently recovered from the gunwales of the *Concepcion* (the total worth is estimated at \$40 million) is on exhibit. Still, the bounty includes not just everyday pieces-of-eight and 85-pound silver bars, but a 24-carat gold chain five feet in length, as well as treasures of a more ethereal nature. "These artifacts present a historically accurate picture of life aboard ship in the 17th century," according to



Above, the ship; below, the treasures

Aquarium director John H. Prescott. Among the most fascinating are tobacco wrapping sticks, pill boxes, wooden utensils for making chocolate, and a silver gilt perfume bottle for holding an aromatic oil intended to mask the overwhelming odors on board ship.

This sounds like an exhibition worth its weight in . . . silver. "Treasure of the *Concepcion*" will be on exhibit at the New England Aquarium until May 15. Call 742-8870 for more information.

— M.D.



Mangia: Barbara Church prepares pasta dough.

## USING THEIR NOODLE

Ever since Barbara Church was a little girl she has had her hands in the dough, so to speak. According to Church (she's Italian and proud of it), her first recollection of her passion with pasta is sitting in her aunt's kitchen in Boston's North End and begging to help with cutting of the dough as it came through the hand-cranked machine. Church has come a long way from that kitchen operation, and she now produces some very fine pasta both for restaurants (in particular that of her brother Roberto, which is situated down the street) and for those individuals lucky enough to know about her tiny shop, Roberto's Via Fettuccine, on North Street, opposite the Paul Revere house.

Enthusiastic patrons of Roberto's dubbed Barbara Church "The Pasta Queen" in the days when she brought pasta daily from her kitchen. Now that she operates a *bona fide* commercial establishment, there seems little likelihood that her reign will ever end. The honours list is extensive: fettuccine is \$1.45 a pound (spinach fettuccine is \$1.60), linguini and lasagne are \$1.45, fedelini is \$1.50, gnocchi is \$1.60, ravioli (cheese or spinach) is a bargain at \$2.50, tortelli is \$4.50, and manicotti, sold by the half-dozen, is \$3.50.

Roberto's Via Fettuccine, 187 North Street, is open Tuesday through Thursday from 10:30 a.m. to 6:00 p.m. and Friday and Saturday from 10:30 a.m. to 9:00 p.m.; it's closed on Mondays.

— M.D.

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## BON APPETIT

Every chef needs tools to put his or her know-how to work. Even if you like peanut butter and jelly or scrambled eggs for dinner, it's nice to have a superior knife or a good cast-iron pan. There's no better place in town to gear up for cooking than the Central Restaurant Equipment & Supply Company. Chefs get a discount here, and the minute you step in the door you'll understand why. No frilly displays here; it's much like shopping in a hardware store. The place stocks everything you could possibly need for either a professional or an amateur kitchen, from miniature whisks to stainless-steel fish poachers. And the prices are reasonable, too. A 24-by-24-inch butcherblock breadboard can be had for \$44.95. Henckel knives are sold here for much less than they are at popular kitchenware stores around town. You'll probably find just the egg poacher or rolling pin you've been searching for to try that wonderful new recipe.

Central Restaurant Equipment & Supply Co., 31 Union Street, Boston, is open Monday through Saturday from 8:15 a.m. to 5 p.m.

— Jeanne Kristaponis

## CUDDLE UP

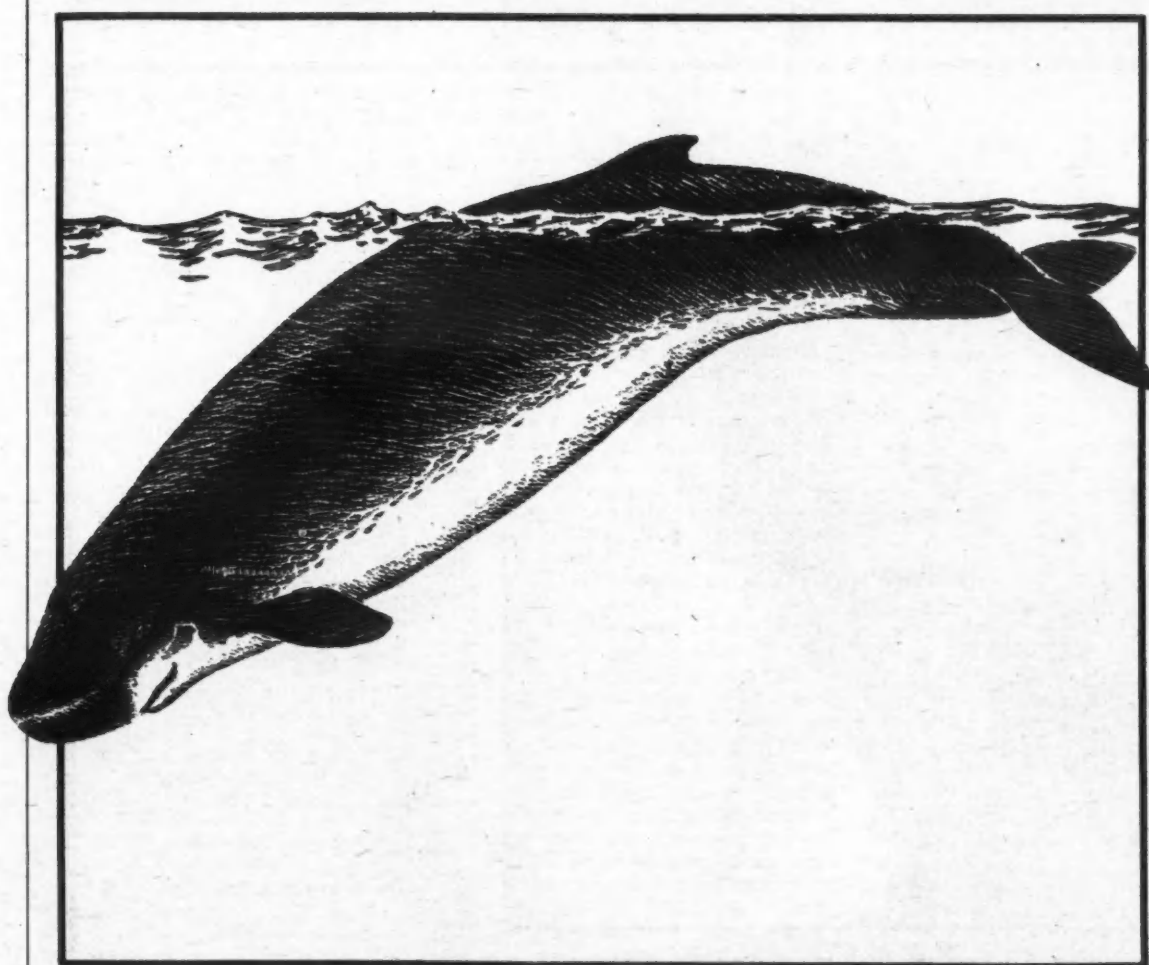
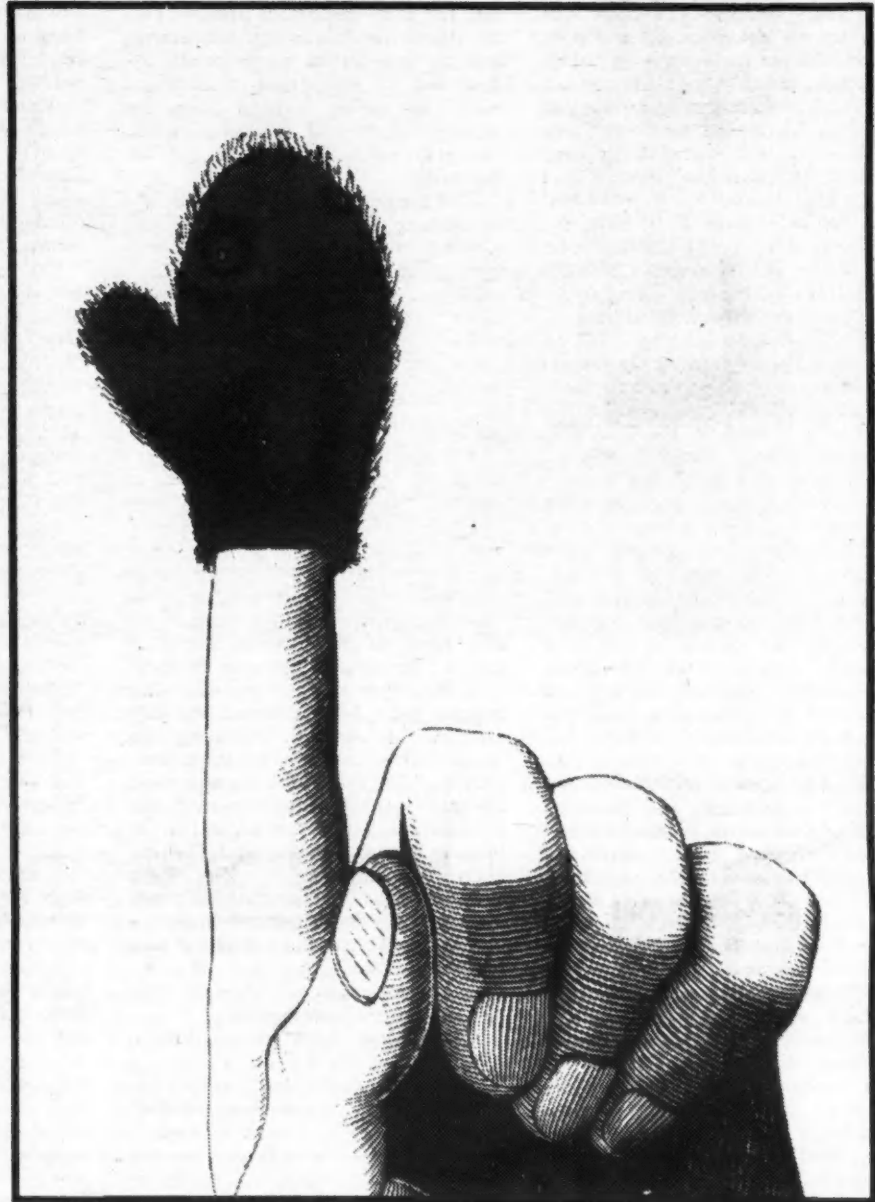
I'll admit that when I first spotted *People Heaters: A People's Guide To Keeping Warm in Winter* (Brick House, 120 pp., \$4.95) in my mailbox I was not ecstatic. The thought of one more "people's guide" to anything did not seem possible, let alone interesting, and another book on keeping warm was about as welcome as a forecast of snow.

Surprise. *People Heaters* is what used to be known as a good book — the kind you can settle down with, on a cold evening in mid-February, in front of your fireplace, wood stove, or quartz heater, and enjoy. The author,

Alexis Parks, combines common-sense attitudes toward keeping warm with new methods for accomplishing same. She also includes some fascinating historical material, such as Giuseppe Acerbi's account of Finnish saunas in the 1700s: "In the winter they often go out completely naked and roll themselves in the snow, while the temperature is 40 to 50 degrees below zero. They wander naked in the open air, talking to each other and even with a chance passerby . . ."

The text roller-coasts along from "Body Basics: How the Body Keeps Warm" to the hardware and software of beds and various sleeping arrangements. Very interesting material, indeed.

— M.D.



## THAR THEY BLOW

This year we're giving you plenty of warning about advance registration for whale-watching trips. These affairs have been extremely popular, and last year many interested folks were turned away from the springtime excursions leaving from Provincetown. The Museum of Comparative Zoology of Harvard University is sponsoring two weekend excursions, which include sunrise and sunset trips out into the Atlantic aboard the *Dolphin III*, as well as accompanying talks and slide shows at the Province Lands Visitors Center. Participants are expected to find accommodations for the Saturday night they will spend in P-town. The May 9 and 10 excursions will be guided by Bruce Wellman and Leslie Cowperthwaite, naturalists who have studied local whales and the humpbacks in Alaska's Glacier Bay. The second excursion, on the weekend of May 30 and 31, will be headed by the now-familiar whale-watcher and associate scientist at the Center for Coastal Studies, Dr. Charles (Stormy) Mayo. Among the suggestions for willing participants, in the following order: (1) Dress warmly, and bring rain gear; (2) Pack sunglasses, binoculars, camera, and a telephoto lens if you have one; (3) Take a motion-sickness medication 24 hours before sailing and follow the instructions for continuing medication. These trips are not for the faint-hearted.

Registration information is available through the Museum of Comparative Zoology, 495-2463. The fee is \$30 per weekend for Friends of the Museum. Non-members (I hesitate to say non-friends) are required to join: the membership is \$20 for individuals and \$30 for families.

— M.D.



# How cold was it?

Continued from page 1

stocked with canned and fresh food. The living room has new sofas and a color TV. In this basement, protected from the wind by concrete walls, there is little to remind you that you might as well be at the North Pole.

Upstairs is the weather room, an office with one of the most beautiful views in the country. Beyond the radio shack with its dozens of transmitters, beyond the barometers and the barographs, the thermometers and the windspeed indicators, are six double-paned windows, shielded with an outer sheet of bullet-proof plastic and all facing northwest and west. Today the air is so clear that you can not only see the northern Presidential just outside, but, looking west, the Green Mountains of Vermont and even the high peaks of the Adirondacks, almost 200 miles away. Even Kitty, the calico cat who has spent her entire life on the summit of this mountain, sits on the window ledge looking out. Immediately, I know I will spend many hours during my stay staring out these windows.

The work here is done by the summit crew, which comprises two shifts of three or four men who live one week on the summit and one week "in the valley," as the rest of the world is called. Although no forecasting is done on the summit, every three hours one of the crew must venture out onto the observatory roof to read various instruments and transmit the information to the National Weather Service in Portland, Maine. Because anything left outside up here tends to get encrusted with rime and ice, the men must occasionally climb to the top of the tower — the windiest spot on the windiest mountaintop in America — to knock the ice off the Pitot anemometer, a device that measures windspeed. From time to time readings for various solar, wind, or cosmic-ray experiments also must be taken. Every six hours, the precipitation can has to be fetched from clear across the roof in order to measure the amount of rain or ice or snow that has fallen — not an easy task when winds reach 100 mph.

I soon learn that the luxurious appearance of the accommodations is in part a tribute to the ingenuity of the men who work here, and who have designed and built much of what I see. Should something break down on the summit of Mount Washington, calling a repairman is out of the question. "We have such a small crew that it's difficult to hire someone for one skill," Gosselin points out. "Nobody is hired here as a rule unless they can bring more than one skill to the job. I'm a welder and a carpenter as well as an administrator. Ken Rancourt is a mechanic as well as our meteorologist."

Several crew members are also photographers, and they spend part of their time taking pictures of sunsets, which, on Mt. Washington, are among the best in the world, so impressive that the crew has come up with a Richter scale of sunsets. There have been only a few solar nines over the years, and I am shown a color slide of one. The man who photographed it, I am told, underwent a religious conversion shortly afterward and dedicated himself to earning a master's degree in philosophy. Albie Pokrob, who is making the weather observations this afternoon, was hired as an observer partly because of his own obsession with sunrises and sunsets. Originally from Connecticut, Pokrob has hiked the entire Appalachian Trail, from Georgia to Maine, twice; he has also hiked the Long Trail, the length of Vermont, during black-fly season. He stubbornly refuses to ride in the Thiokol, preferring to walk up and down the mountain once a week. After teaching in an outdoor recreation center, he got a job with the Appalachian Mountain Club at its Pinkham Notch camp at the base of the mountain. While he was working there, he kept coming up to the summit to take pictures of sunrises and sunsets, and he became such a common sight that the observatory staff notified him when an observer's position opened up. Pokrob is a vegetarian, but I do not ask whether this is a result of a mystical sunset revelation. In any case, he is now paid minimum wage, room, and board on the mountain, and all the sunsets he can handle.

At three o'clock it is his turn to go up in the tower for observations. I decide to go with him, to get my first sample of the

wind on the roof, which is blowing at just below 70 miles per hour. We wrap ourselves in hooded parkas, wind pants, insulated boots, mittens, and face masks — exposed flesh gets frostbitten very quickly here — and climb the metal stairs into the tower, the inside of which is coated with frost. Pokrob opens the door to the roof and steps out. I follow. Immediately I plant my feet as firmly as I can, bending into the wind. The flat roof has instruments set up all over it, and here and there treacherous patches of ice are visible. As Pokrob gets temperature readings from the thermometers near the door and on the cosmic-ray shack, I notice the railing running along the perimeter of the roof, the last thing you can grab before being blown off the mountain.

That evening I say an early goodnight to Gosselin and Brian Fowler, an observatory trustee who was the third man waiting for the Thiokol this morning. I explain that Pokrob, who is normally up by five, has promised to wake me for the sunrise in the morning. Gosselin smiles. "You seen one," he says, "you've seen 'em all."

## Sunday

At 6:30 a.m., Pokrob flicks on the light above my bunk. "The sky's starting to get red," he says. "Looks like a good one." Knowing that this is likely the only clear morning I will have up here, I hop out of my bunk, throw on my winter gear, and rush out into the bitter cold morning. Pokrob is already down by the auto road, staring eastward, where the sun is beginning to rise over Portland. The thin sliver of deep orange on the horizon is the Atlantic Ocean. We walk around the summit, watching the shadows creep across the southern Presidential. To the west, snow-covered Mount Mansfield in Vermont stands out. We look a long time, saying nothing. On the way back to the observatory, I thank Pokrob for waking me. "Oh, that's okay," he says. "It's good to have someone up here who appreciates a sunrise. One time at dinner I jumped up and Guy asked where I was going. I said, 'There's a good sunset tonight,' and he said, 'You seen one, you've seen 'em all.'"

All morning, clouds slowly drift in from the west, and the winds intensify. Frost feathers on the wooden railing outside the weather-room windows break off and dart away like swallows. Snow is pluming off the summits of Clay and Jefferson to the north. At 10:30 the phone rings. Pokrob answers. Someone wants to know whether the cog railway is open. Politely, Pokrob explains that it has been closed since October. How about the auto road? the caller asks. No. Well, is

there any way of getting to the summit besides walking? A model of patience, Pokrob suggests taking a scenic airplane ride over the mountain.

Such calls are common. One characteristic commonly attributed to the men on the summit is an ability to predict the future. "About a month ago, we got a phone call," Pokrob explains, "and Al Oxtan and I picked it up at the same time. The person said, 'Hi, I'm from Los Angeles and I'm coming out there. Do you have a forecast for February?' Al hung up right away and pointed at me, laughing." Pokrob is often the one to get saddled with such calls. "One guy at Pinkham Notch got a similar call in the middle of the summer. The caller wanted to know what the weather would be like Labor Day weekend. The guy answering said, 'You wanna know Saturday or Sunday?' The caller said, 'That's not funny.'"

On the mountain, such people are referred to as a subspecies of animal called a "goofer." "We have this thing about goofers here," says Ken Rancourt, the observatory meteorologist. "We're speaking of the weather's effect on people. There are different categories of goofers. There's the goofer that comes up on the cog railway, listens to a lecture, has his hot dog or whatever — and that's fine. There's the goofer that's the hiker. One category comes here in October or November or early spring with sneakers and a baseball hat and no extra clothing. That may be okay, but should the weather change, he may be in a situation that is unforgiving. On the other hand, there's a goofer who comes up here who's almost not a goofer. He comes up dressed for a Hillary expedition and shames you with all the equipment he's got. He could walk to Canada and never feel a thing. But they're both goofers, both non-mountain people. I tend to think anyone not associated with the mountain is a goofer."

Goofer season opens, appropriately, on April Fools' Day, and if Rancourt seems unduly harsh on goofers, he attributes this to having begun working at the observatory during fall foliage — peak goofer season. On October 7, 1979, he wrote in the observatory logbook: "Well, not one of those good days for goofers. After the night man wrote the log last night an interesting occurrence came to pass. That is, at two in the morning I espied two 'vandals' trying to get into the museum. Then TV lights went on and revealed two highly uneducated goofers. (How could I tell — 40-mile-per-hour wind, 29 degrees, no hats, gloves, tent, nothing — just two hand-held sleeping bags.) Nice night — climb the mountain in moonlight, sleep on top, watch sun-

rise and go back to Boston by 11:00. I just couldn't believe it. John says that this happens semi-regularly. I still don't believe it."

Albie Pokrob is more lenient toward goofers. "A goofer is somebody who comes up and leaves cans," he says. "If someone can come up without needing to be rescued or without causing problems and leaving cans or anything, he's a normal person. That's what gets me mad is people who don't respect the mountain."

And Al Oxtan, the observatory technician, has goofers broken down more or less precisely. "In my definition there are three species of people to begin with," he says. "The first is the insider — the person who works on the mountain. The second is the tourist, and the third is the hiker. In each species there's a possibility for goofers. You can have a goofer-tourist, for example. That's when a goofer comes up as a tourist trying to pretend he's not a tourist. Sometimes they ask you for directions, and without trying to be too obvious or too conspiring you try to send them in the wrong direction."

The most famous goofer to visit Mount Washington was Henry David Thoreau. In 1858, his party camped in Tuckerman's Ravine and started a forest fire. The next day, he sprained his ankle and was stranded with his party for a day until he could walk again. On the summit is a spot known as Goofer Point, and on summer days the observatory crew can watch goofer after goofer walk out to this scenic overlook and point at the view over the southern Presidential. But lest the crew become smug in its attitude toward goofers, Guy Gosselin points out that, though the term "goofer" may be unique to Mount Washington, the attitude is not: "There was a T-shirt at Pinkham a while ago that read, 'In the eyes of God we're all goofers.' There's a profound bit of wisdom in that."

After supper, the winds increase; by nine o'clock they are gusting to just under 100 miles per hour. In the weather room snow is beginning to blow past the windows, and the gusting wind sounds like distant artillery fire. This is it: my chance has come to stand outside in 100-mile-per-hour winds.

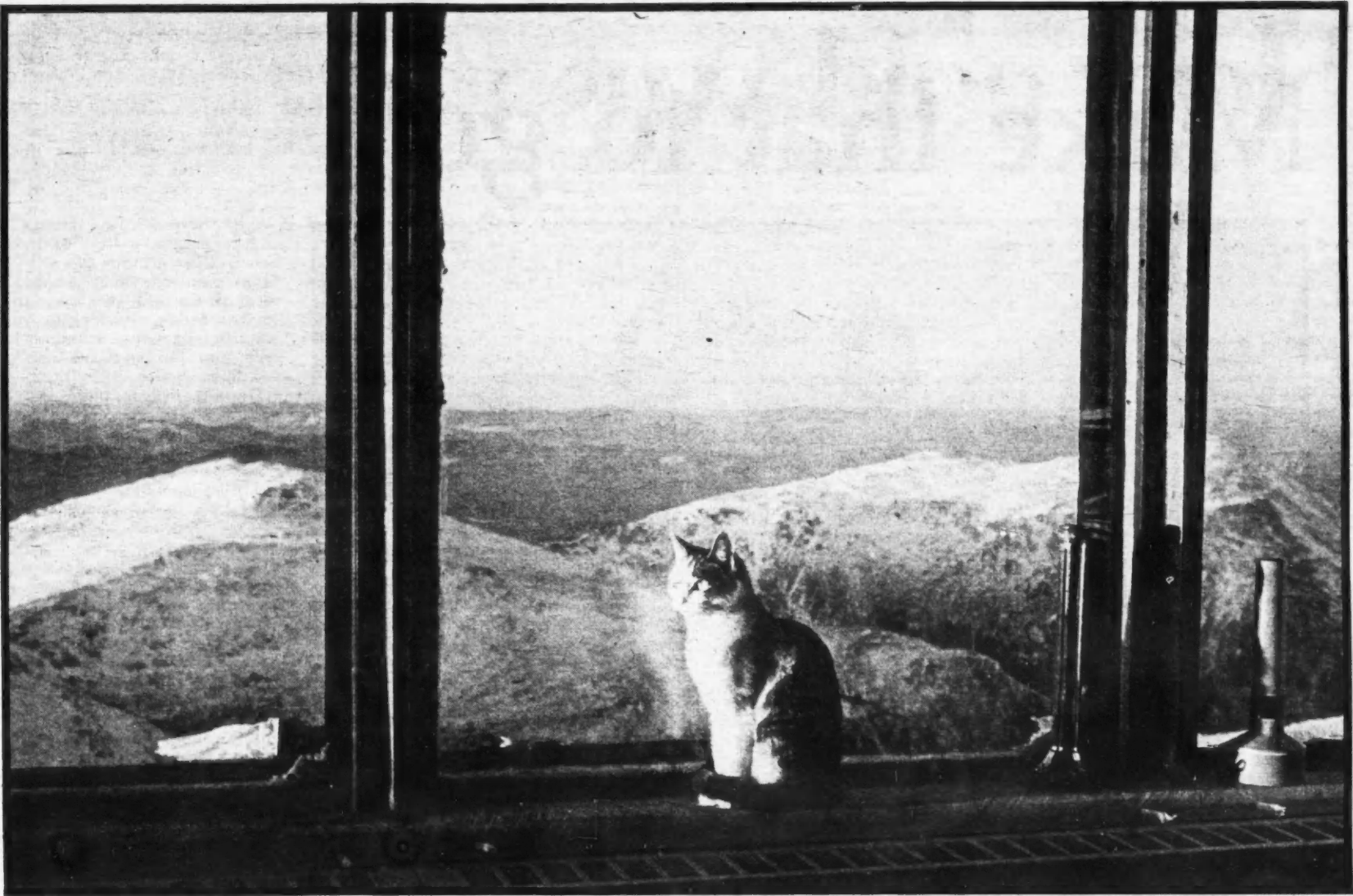
I dress as warmly as I can and follow Ken Rancourt up into the tower. The Pitot has iced up, and he will have to climb to the very top of the tower to pound the instrument free. He invites me to follow him, and apprehensively I climb the metal ladder to the windiest point on the mountain. Rancourt opens the door and goes outside. I hesitate, watching him struggle to steady himself; then I muster my courage and reach for the nearest railing. Because we are not yet at the very top of the tower, we are somewhat protected, and though I need very much to hang on, letting go will not yet mean being lifted



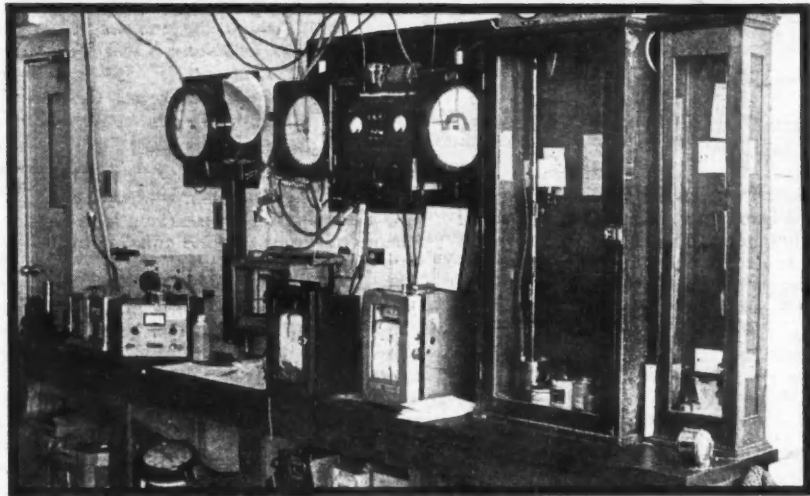
Photos by Norman Boucher

Taking the temperature





Kitty, the observatory's cat



Tools of the trade

away. There is one more ladder to climb to reach the top, where there is no protection. Rancourt turns to me. "Want to see what it's like up there?" he asks. I nod. "All right. Now watch me and do exactly what I do." He climbs the ladder, and on the last rung he grabs the legs of the single iron railing that forms a 10-foot ring around the shaft holding the Pitot anemometer. Dropping to his knees, he pulls himself under the railing, and only when he is sure of his grip does he straighten. "Make sure you hold on!" he shouts as I begin climbing what strikes me as an awfully flimsy ladder. At the top, I grip the railing and pull myself underneath. I do not stand until I have hooked my arm completely around the railing. With every ounce of my strength I cling to the tower, gasping in the wind. When I turn my face into it, my eyes snap shut. "Wait here! I'll turn the lights off!" Rancourt shouts to me. Carefully he makes his way down the ladder, and I am left alone atop the tower in 100-mile-per-hour gusts. Then he turns off the outside lights, and in that utter darkness it seems the wind has picked up even more. I cower under the gusts. For the first time I am fully aware that if I were to simply unhook my arm from the railing, I would be blown clear off the tower and go tumbling all the way down into the Great Gulf. Men have undergone religious conversions for less than this. The lights come on again, and cautiously, ever so cautiously, I creep back down. For a few minutes afterward, there is a noticeable weakness in my knees, the thankful knees of an incurable goofer.

The winds on Mount Washington are, of course, legendary. There are times when the observers cannot go out, for fear they would not be able to fight their

way back in. A year ago, one of the trailers belonging to the construction company that was working on the Sherman Adams building blew over during a 170-mile-per-hour gust. Then the wind shifted and blew the trailer upright again. During the first week of last December, gusts of almost 180 miles per hour hit the summit for the first time in almost 40 years. "An unofficial average wind speed for the day of 117 mph with a peak gust near 180," Albie Pokrob wrote in the logbook that day. "Greg, Jeff and I stood out in tower during gusts of 160 mph plus. It was a time I'll always remember . . . Winds dipped below 100 mph at midnight so I finally got precip can." And the next day: "Greggie's wish has come true — winds are gusting over 170 mph. Jeff got some slight frostbite on his cheeks and my nose got a little ripped. Climbing in the tower in such gusts is an unbelievable feeling. Greg is in his glory — all four of us sit with eyes glued to the chart hoping for higher winds. Only Guy is in bed at 0400 — Greg referred to him as old fuddy-duddy. Windows are bowing in and out, walls are creaking, but we're still here. Amazing."

In fact, the weather on Mount Washington is probably not the most severe in the world. "It's colder in Antarctica; it's windier in some places in South America," says Ken Rancourt. But Mount Washington is much more accessible than either of those areas. Its reputation for mean weather results partly from the 250,000 or so people who reach the top every year: in order for the weather to be documented as the most severe, there have to be people around to take measurements. As Al Oxtan puts it, "When a tree falls in the forest with no one there to hear it, is there a sound?"

Still, the combination of wind and cold and wetness found on the mountain is remarkable — and dangerous. "There's a term in meteorology called the comfort index," says Rancourt. "The comfort index is the relationship between temperature and humidity. If you're cold and dry you're okay; if you're cold and wet at the same time, you're uncomfortable."

The winds on Mount Washington are exceptionally severe for two reasons. Generally, winds come from the west or northwest, encountering little resistance until they run up against the Presidential mountain range, which just happens to line up at right angles to the wind direction. The cold winds, faced with this imposing obstacle, must go over the mountains before they can go on. As they rise over the western slopes, the winds cool even more and often condense into fog and cloud. And as they rise, something called Bernoulli's Law takes over. "Bernoulli's Law is very similar to putting your thumb over the end of a garden hose," explains Rancourt. If you obstruct part of the opening, the same amount of water will accelerate out of the smaller space. Correspondingly, there is usually 18,000 feet between sea level and the tropopause, which acts as a semi-rigid lid on the air beneath it. As the wind climbs over Mount Washington, 6000 feet of space is taken away, and the wind has only 12,000 feet left to squeeze through. As a result, it speeds up — often drastically.

That is exactly what happened on April 12, 1934, when observers clocked the fastest wind speeds ever recorded on the surface of the earth: 231 miles per hour. "Hardly did we realize," someone later wrote in the logbook, "as we were enjoying a fine view of the Atlantic ocean that we were to experience during the next 48 hours one of the worst storms ever recorded in the history of any observatory."

### Monday

Groundhog Day. Every morning, two of the local radio stations call the summit for an on-air weather report from the top of Mount Washington. Since Pokrob is on duty during the early morning, it is he who takes the calls. This morning the announcer asks him whether he has seen any groundhogs. Pokrob chuckles. "Nope," he says. "I think it's too cold for them up here."

There is no groundhog and no sunrise, so today I sleep late. Four inches of snow have fallen during the night, and now an ice storm rages outside.

Over the last few days, I have been struck by the readiness with which the crew members attack their tasks. Typi-

cally, the schedule allows people to get up at different times, grab breakfast, and then go to work. There is little dallying. The only set routine is the weather observation schedule and the five o'clock supper, where everyone sits down together for the first time that day. I have not heard anyone mention boredom or isolation, and after supper, most everyone goes right back to work.

Drawing on a spirit of improvisation and self-reliance, the operation of the observatory seems to provide an antidote to the idea of overspecialization. Today, for example, Al Oxtan fools in his radio shack or toys with some color slides he is assembling for an educational show about the observatory. Albie Pokrob is putting last month's charts on microfilm and, joking that he has been promoted to chief clerk, is finishing some paperwork. Ken Rancourt is fussing with a deteriorating toilet system, and Guy Gosselin is in the observatory museum, working on a manikin that will be dressed in full winter gear for goofers to gawk at this spring. My guess is that it is this variety of things needing to be done that counteracts boredom here, and Gosselin, who has worked at the observatory for 20 years, confirms this. "I think the most rewarding part of this job is the diversity of work that has to be done and the variety of challenges it presents. Most jobs in the valley are more limited in scope. Here the same fellow can deal with the engineering aspect of a project and put that down and do art work or photography and put that down and go downstairs and cook supper." Still, it has at times been difficult to find observers willing to stick with the job. "Insofar as possible," Gosselin points out, "you hire a person with a sense of humor, someone who is mature enough to get along with others in close quarters. The turnover here has reduced in recent years. There was a time when the average stay was a year or so. That has changed. We can no longer afford to hire people who want to come up here for the experience, and that eliminates about two-thirds of the applications we get. The story of the observatory is really the story of the people who've been involved with it."

If the winter cold seems bitter enough even in this sturdy heated building, and even with all the latest in efficient winter gear, I can scarcely imagine what life must have been like for the crew that came up in November of 1870 to set up the first winter mountain weather station in the world. Confined to a room in the cog railway depot, the men recorded a low temperature that February of 59 degrees below zero and in December

Continued on page 12



# Thought for food Make that to go



Photos by Gwen Simpkins

Michael Staub and John Gordon at the Charcuterie

## Three ways to carry out the new fast food

by Sheryl Julian

Friends who live in Manhattan are quick to remind me that there is a carry-out shop on nearly every corner of their city and only a few of them here. Well, now there are three more, all opened within the past couple of months. Here's a glimpse at what they do.

John Gordon and Michael Staub are good at everything they do, and their combined talents are in evidence throughout the Charcuterie, their brand new shop in the square in Wellesley. Gordon is the patissier and oversees the impressive cheese selection; Staub takes care of the charcuterie — the pates, cold dishes, and meats. From the window, an outsized papier-mache display greets customers; it's the creation of Boston Children's Theater set designer Kim Sammis, a friend of the owners, who made a table, covered it with a red-and-white-checked tablecloth, and set giant asparagus, eggplant, grapes, avocados, tomatoes, leeks, lemons, carrots, artichokes, and a wedge of brie on top. A huge brown-paper grocery bag, suspended upside-down from the ceiling above the display, has links of sausages falling from it and suggests that all the other food came tumbling out as well. Quite an introduction.

The Charcuterie itself is a very large, open shop that eventually will be outfitted with a custom-made walk-in (Gordon's father is Morris Gordon & Sons Division of Food Service Equipment in Brighton, so there is no shortage of fine display cases and equipment in this venture). The walk-in will hold daily entrees, dairy products, and a high-class selection of frozen TV-type dinners.

One counter holds crocks of olives and pickles (from \$2 to \$5 per pound), including French cornichons, half-sours, pickled green tomatoes, and olives — Moroccan, calamata, and Sicilian green ones grown in California.

The salad case is filled with an anti-pasto salad of tuna, salami, and tomatoes in a garlicky vinaigrette (\$4 a pint); creamy coleslaw (\$1.50 a pint); rare sirloin salad with snow peas (\$4.99 per pound); chicken wings in hoisin sauce (\$4.50 per pound); chicken legs roasted with tarragon butter (\$4.50 per pound); chicken legs roasted with tarragon butter (\$4.50 per pound); chicken breasts with Provencal vegetables (\$5.99 per pound); artichoke hearts in a fennel vinaigrette (\$5.50 per pint); a gorgeous carrot slaw with herbs (\$2.50 a pint); chili made with pork butt, beef chuck, and smoky casa

bel peppers (\$4.50 per pound); braised artichoke quarters (four for \$1.50); and a half-dozen other vegetable and bean salads.

There is Zausner's cottage cheese by the pound (\$1.25); Schaller and Weber sweet butter (\$1.80 per half pound); and a few spreads, including a heavenly mixture of cream cheese, smoked salmon, spring onions, and a white-wine infusion (\$4.99 per pound). The smoked fish selection includes salmon, trout, white-fish chubs, kippers, sable, mackerel, and two kinds of herrings in sauce.

Pates and terrines, as well made as I have ever had them, are displayed on rectangular, blue-trimmed white platters that suit them perfectly: a rosy chicken-

liver terrine with lovely port-plumped raisins; a *pate de campagne* of ground pork, smoked tongue, and pork livers, made with plenty of garlic and wrapped in caul fat; a country-style terrine of livers, sausage meat, and bacon, wrapped in backfat and flavored with thyme; a four-star duck *pate* of ground pork and duck-leg meat flavored with orange liqueur, studded with figs wrapped in bacon, and topped with duck breast meat so that each slice is a beautiful and delicious mosaic; a rich goose-liver terrine, and one made with ground meats and green peppercorns. All are \$7.99 to \$8.99 per pound.

Staub says he plans to begin making his own sausages soon, but until then you



Serena Johnson and Betty Weis at Piquenique

can buy several Italian varieties, along with prosciutto, a fine, lightly cured bacon, preservative-free liverwurst, Black Forest ham, Mennonite smoked ham sliced off the bone, very rare roast beef, smoked turkey, Westphalian ham, a natural-casing Genoa salami, and pancetta. Also, you can choose from among two dozen cheeses.

Desserts include plum cake with buttermilk glaze (\$5); orange-chocolate, lingonberry, and ginger pound cakes (\$5 each); regular and pecan shortbread; cream-cheese brownies; small fruit tarts; and lattice-topped French cakes of chocolate pecan, meringue and apricot, and chocolate with coffee-butter cream (\$7 apiece).

The shelves, too, are well stocked, with six kinds of chocolate, three mustards, 17 different crackers (including OTC or Original Trenton Crackers), decaffeinated Earl Grey and English Breakfast teas, several carbonated waters, and the fine Olivier olive oils and vinegars.

Several years ago Gordon worked at Dean & DeLuca in New York City, considered one of the country's best charcuteries; most recently he baked at Formaggio Kitchen in Cambridge. Staub is fresh from L'Espalier's kitchen. Both spent a year at Modern Gourmet learning the trade from Madeleine Kamman.

Martha Burgess and Nancy Hodgson, both formerly of Formaggio Kitchen, round out the talented cooking staff, while Philippe Gontier, a bearded Frenchman newly arrived from Paris, greets you from behind the counter. Clearly this splendid new store is worth the drive.

The Charcuterie, 555 Washington Street (where Grove, Central, and Washington Streets converge at the square), Wellesley, 237-6995, is open from 8:30 a.m. to 6 p.m. Sunday through Thursday, and until 7 on Friday and Saturday.

Serena Johnson and Betty Weis started Piquenique, a picnic delivery service, less than a year ago, and by mid-summer their tablecloth-lined baskets were being dropped off all over town. Business expanded so quickly that they decided to look for a storefront and open a carry-out shop. The new venture, still called Piquenique, debuted several weeks ago off Washington Square in Brookline, and it illustrates the adage that good things come in small packages.

Piquenique was started on a shoestring, and the tiny all-white shop is simply but delightfully decorated with red-and-white-checked cafe curtains and red counters. Classical music plays softly in the background, and a large blackboard lists the specials of the day.

A locally made French bread with a little whole-wheat flour provides a substantial base for the sandwich of the day (most are \$2.50): roast beef and Jarlsberg with a mustard-mayonnaise dressing; avocado and egg salad; any of three different chicken salads prepared daily. There is also a quiche selection (\$1.50 per slice), and a soup of the day (95 cents a cup) that might be chicken soup with rice and vegetables, fish chowder, Russian vegetable, cream of cauliflower, lentil, or cream of butternut squash.

Piquenique's customers have mentioned how pleased they are to see vegetarian offerings, and Johnson and Weis have found that such dishes as stuffed vegetables sell out right away. The salads change every couple of days, but you might find rotini with spinach pesto and cashews (\$1.25 per half pound; serve hot or cold); roast beef and broccoli salad with green peppercorns (\$5.20 per half pound); chicken salad with fresh coriander, apples, and apricots (\$3.25 per half pound); marinated mushrooms, red cabbage, and carrot; and julienned anti-pasto.

Entrees include boneless chicken breasts with tomatoes, mushrooms, and sour cream (\$3.25 a portion; it's been slightly undercooked so it won't suffer in the reheating); chicken galantine with prosciutto (\$4.65 per half pound); individual portions of lasagne (\$2.95); and hearty portions of beef stew (\$4.25).

Continued on page 15



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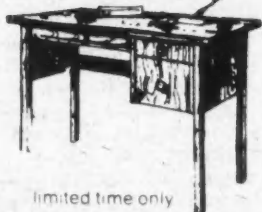
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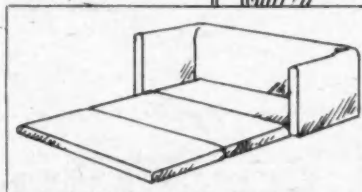
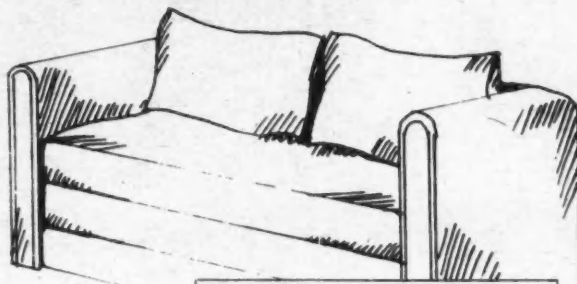
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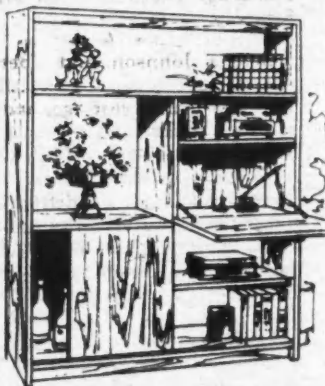


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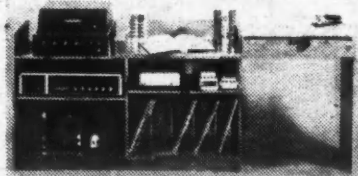
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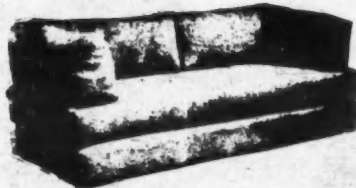


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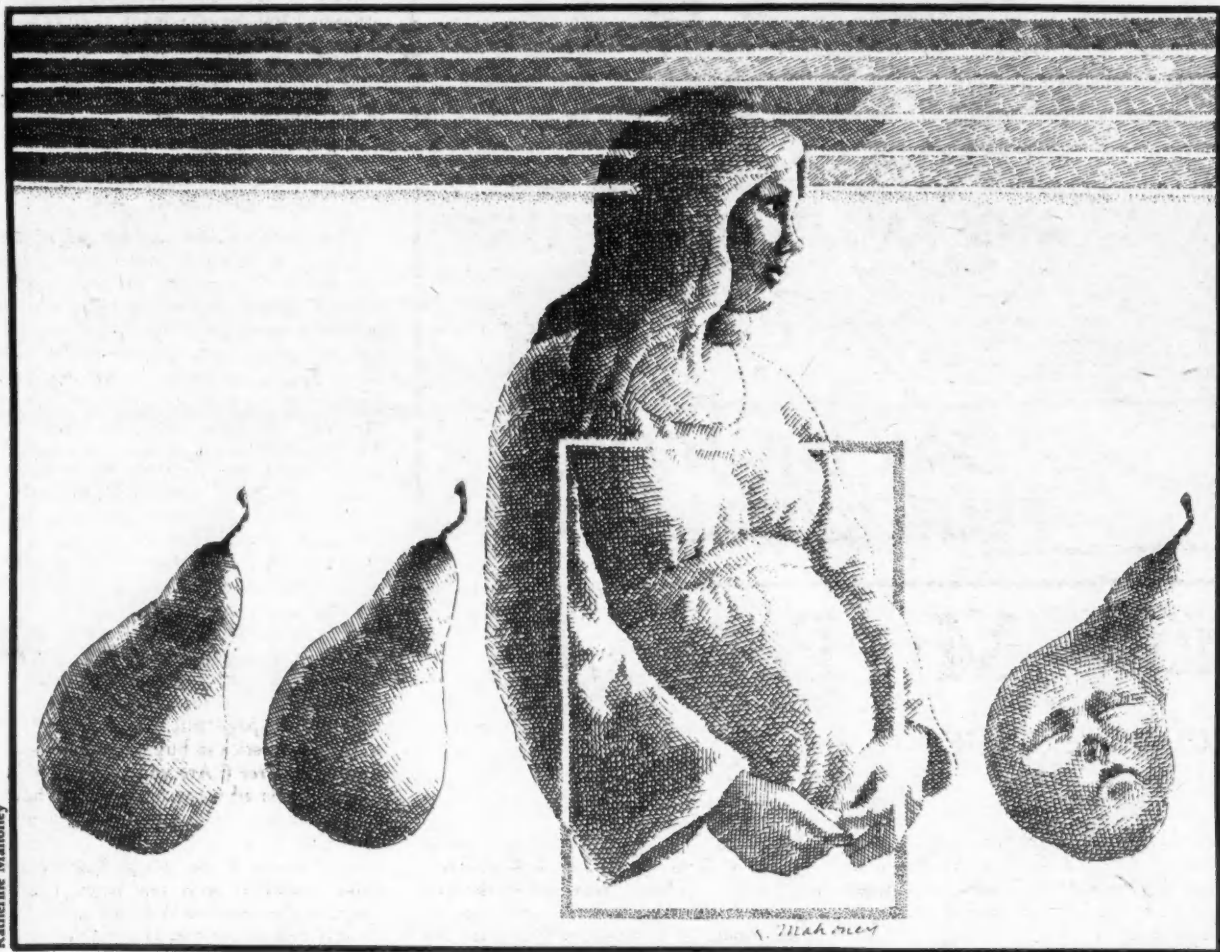
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# To your health



Katherine Mahoney

## Pre-natal screening

### Obstacles and options

by Robert E. Johnson MD

Many couples find the concept of negative population growth less attractive as they reach their 30s and realize that the opportunity to reproduce may be passing them by. The decision not to encumber a marriage, or an overpopulated world, with more children tends to be eroded by emotion and instinct; and there are negative influences as well, as careers lose their luster, or the enjoyment of freedom without children diminishes. Any pregnancy, however, raises the fear of an abnormal child. Fortunately this is seldom the case: for every child born with some type of

defect, 29 are entirely normal. That may seem like a lot of abnormal children, but actually 80 to 90 percent of all birth defects occur in only five to 10 percent of women — in other words, most pregnant women are in the group who have very little chance of bearing a defective child.

The abnormality with which most of us are familiar is Down's Syndrome (formerly called Mongolism), wherein the infant suffers varying degrees of mental and physical retardation. The risk of Down's Syndrome is directly related to the mother's age — the older the mother, the greater the risk (for instance only one

out of 1000 women under 30 give birth to Down's Syndrome babies while the chances are one out of 12 for 48-year-old women). For a mother who has had one Down's Syndrome infant, the risk is about three times greater than it would be ordinarily.

In the not too distant past, Down's Syndrome was considered a freak of nature, but chromosome research has provided an explanation for this condition. A normal body cell has 46 chromosomes, which can be arranged in 23 pairs. A Down's Syndrome cell is different, however — most commonly it

will have an extra chromosome in the 21st pair.

Having discovered a cause for Down's Syndrome, investigators then had to figure out a safe way of predicting the disorder. This method, called amniocentesis, entails withdrawing a small amount of the fluid that surrounds the developing infant in the uterus. The fluid, which contains cells that the baby has shed, is grown in culture, and the chromosomes are paired and counted; if pair 21 has an extra chromosome, the child will almost certainly have Down's Syndrome.

Amniocentesis is, in most cases, relatively simple and relatively safe. It is usually done between the 14th and 18th week of pregnancy, both because at this time the enlarged uterus has risen and become accessible and because therapeutic abortion at this time involves minimal risk. The procedure normally does not require hospitalization. A thin needle is inserted into the lower mid-abdomen, just below the top of the uterus, and several teaspoonfuls of amniotic fluid are withdrawn; then the needle is removed, and the patient is observed for several hours before returning home. The risk of complications — bleeding, infection, a miscarriage, or damage to the baby — is reasonably small. The words "simple," "safe," and "accurate" in any medical or surgical procedure are always relative rather than absolute. If the mother is mistaken as to the date of her last menstrual period, the test may be done too early or too late. Sometimes amniotic fluid is not obtained on the first attempt, and sometimes the fluid obtained may not grow enough cells for the study to be done. Finally, there is the possibility — usually small — of a laboratory error in the test.

Amniocentesis is also used to predict other fetal problems. The sex of the child can be determined from the amount of testosterone (male hormone) present in the amniotic fluid or by a specific marker for femaleness (the so-called Barr Body) or through a technique that makes the male chromosome (the Y chromosome) fluoresce. Thus, if the fetus is female, such sex-linked disorders as hemophilia and certain types of muscular dystrophy can be ruled out, even if there is a family history of the problem.

A third group of fetal problems can be diagnosed by measuring the presence or absence of certain enzymes, either in the amniotic fluid itself or cells grown from the fluid. These "inborn errors of metabolism" include Tay-Sachs Disease, Niemann-Pick Disease, Infantile Gaucher's Disease, Galactosemia, and many more, some of which can produce severe dementia, deformation, and blindness. Such conditions, however,

*Continued on page 14*

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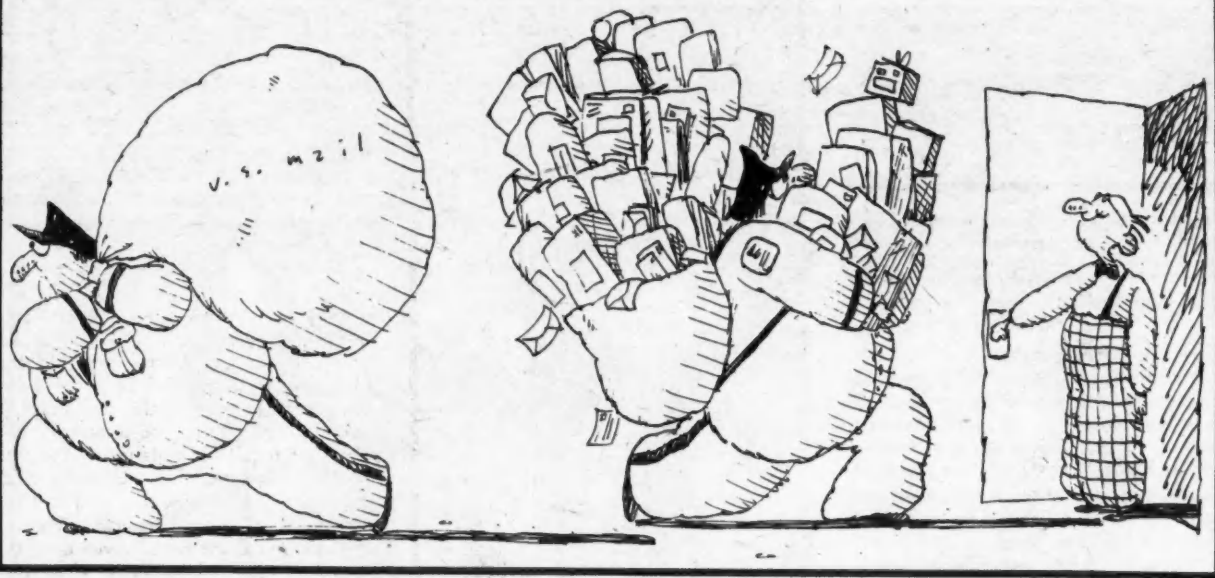
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# Trends

Jim Caron



## Wait a minute, Mr. Postman

### Confessions of a wide receiver

by Milo Miles

Americans spent \$22 billion for mail-order merchandise in 1977. I was way ahead of the crowd; 15 years ago, when I was a mail-order fanatic, I could have spent that sum by myself. Clothes are the best-selling goods by mail in this country, but I never got a stitch from the postman. I started with pills (vitamins and dietary supplements, that is), an interest I inherited from my mother. She worked full time managing a department store, and when it came to cooking, she wearily prayed that the miracle of modern science would someday condense meals into tablets. Buying Tiger's Milk and Nutra-Bio through the mail was probably her way of encouraging such progress. It was hard for me as a child to distinguish her health-food catalogues from her inspirational religious booklets; the reverent tone was identical. When I figured out that the wheat-germ pushers were the source of the little nest of capsules next to our dinner plates, I immediately wanted to get into the act. I decided my mother was unadventurous to select mere calcium boosters; however, my choices, such as kelp-powder

garnish, were notoriously unpopular. I was an old hand with vitamin E when it was faddish in the early '70s, but that was all I gleaned from my brush with mail-order pills.

The principle of buying by mail was the important discovery. Shortly after I ordered the four-ounce bottle of powdered kelp, my father introduced me to what was, in his opinion, a far more useful type of catalogue. Marboro Books is a New Jersey company specializing in bargain books. Marboro sent my father a monthly listing of its press overruns, remaindered novels, and hardback sales duds — all available through the gloriously complex order form. Despite a few high-toned pages, Marboro's was not your glossy, Publisher's Clearing House-type catalogue, but a grade-B morgue for books, a mail-order tabloid printed on cheap paper with the cramped, seven-point-type look of a Greenwich Village weekly. My father went for a failed biography of his great uncle, Nelson A. Miles, for instance, and an even more tedious tome about the philosophy of William James. Me, I wanted to find a separate

reality in the mailbox. Environmental peace of mind — a hot item in Massachusetts mail order — was not in demand around the clean rivers and forested mountains of Livingston, Montana. The occult, the bizarre, the squirmy passions of the big cities, and the paintings of crazy European artists were much in demand with me. My scattershot curiosity disclosed such backwaters of literature as Joseph Wood Krutch's essays on nature, and *The Secret Doctrine* by Madame Blavatsky. But *The Natural History of Flies*, which promised to be a heroic oddball, proved unreadable. In fact, too many titles mailed by Marboro deserved to rest in peace. While I grew intrigued by the possibility of sexual education via the post office, Marboro, for all its eccentricities, remained woefully straight-arrow. Aside from a couple witless "studies" of sadism and homosexuality, the only forbidden fruit I picked was *Breast Analysis* (or something like that). The two authors (a man and a woman, I believe, with less than world-class medical credentials) set about with numbing seriousness to reveal the secrets

of determining the character of a woman by the shape, size, nipple position and texture of her bosom. And you thought Iridology and the eyes had it. Even at 15, I found *Breast Analysis* predictable and full of, er, padding; it described flat-chested females as masculine and aggressive, well-endowed women as maternal with a tendency toward obesity. Worst of all, *Breast Analysis* featured only schematic drawings and a few photos of pathological male breasts.

The search for zip-coded sex caused me to cancel a variety of other mail-order endeavors. The purity of my escape through letters was soiled by a dozen leaflets a week encouraging me to sign my life away (lotta payments for the *Great Books*, you know) or become just another stamp-licking consumer. Over the years my postal shopping branched out to include art prints, rare comic books, balloons with pictures of dinosaurs printed on them, and the celebrated brine shrimp from Utah called Sea Monkeys. I developed an eye for misshapen, tacky, one-shot ads that signaled a worthy mail-order. I innocently snapped up one of the last legal offers for stuffed baby alligators. But I passed over the most unique comic book ad of all time because I couldn't quite figure out what it was selling — Frank Zappa's wild-colored, full-page pitch that dared the freaks of America to buy his new record, *Absolutely Free* ("Are you a Mother?").

The Zappa ad was prophetic; a whole new world was opening up in the mailbox. I realized the connection between the social changes of the '60s and my mail-order obsession with sex when I unwrapped the poster of Wanda Embry, the famous painted woman-as-art-object that advertised the 1966 New York Art Directors' show.

The image of Ms. Embry sold me on the idea that upfront MOR sex expression was synonymous with savvy and cultural liberation; the flowers on her flanks transformed her into an electric Mona Lisa, born from a cardboard tube. The late '60s were probably the best product ever to receive by mail: you could choose whatever opinions you wished and not have to debate them with people in the street; besides, things like bad LSD and riots were damned difficult to ship. I subscribed to *Rolling Stone*, the *Berkeley Barb*, the *Village Voice*, *Ramparts*, and *Evergreen Review* all during the same week. The *Voice* still arrives at my doorstep, but in 1970 the *Evergreen Review* made a permanent kink in my mail-order habits.

*Evergreen Review* magazine, largely  
Continued on page 14

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# The fat & the lean Sacco's

Checkered tablecloths even

94 School Street, Watertown; 924-9804; open from 11 a.m. to 11 p.m.; American Express, Master Charge, Visa accepted; full liquor license; restaurant is at street level.

by Michael Gee

An Italian restaurant that also offers C&W music? My boss told me that such a wondrous cultural hybrid existed near his home, but I didn't believe him. So he took me to Sacco's. Unfortunately, there was no music during my visits, thanks in part to Watertown's extremely complex licensing regulations. The food was there, though, and it was as diverting as any pedal steel guitar.

Sacco's is the type of straightforward neighborhood Italian restaurant its neighbors cherish. In fact, one of its neighbors is a *Phoenix* staffer, who reacted with dismay to the news that Sacco's was going to hit print. For everyone who doesn't live nearby, however, Sacco's is well worth hearing about. I would especially recommend it to dinner parties of large size with only moderate funds.

Decor is plain brown wood and plainer still red-and-white checked tablecloths. In keeping with the checked theme the waitresses wear red shirts, the waiters white ones. A wood-edged slate by the door apprises one of what country delights are upcoming; the performers are mostly veterans of the hard trail that is the New England country-music circuit.

Within moments, one notes that in every party dining at Sacco's at least one person is having lobster. In quite a few parties, everyone is having lobster. So have a lobster. We tried the baked stuffed version (\$7.95). The meat was tender, and the stuffing, though a bit dry, did taste of

more than breadcrumbs.

A note on the lobsters. All prices have been temporarily upped \$2 due to January's deep freeze in the North Atlantic. Even so, an \$8 lobster is not to be sneezed at. The clever locals here obviously have learned one of the great truths of gastronomy; an \$8 lobster tastes much the same as a \$20 one.

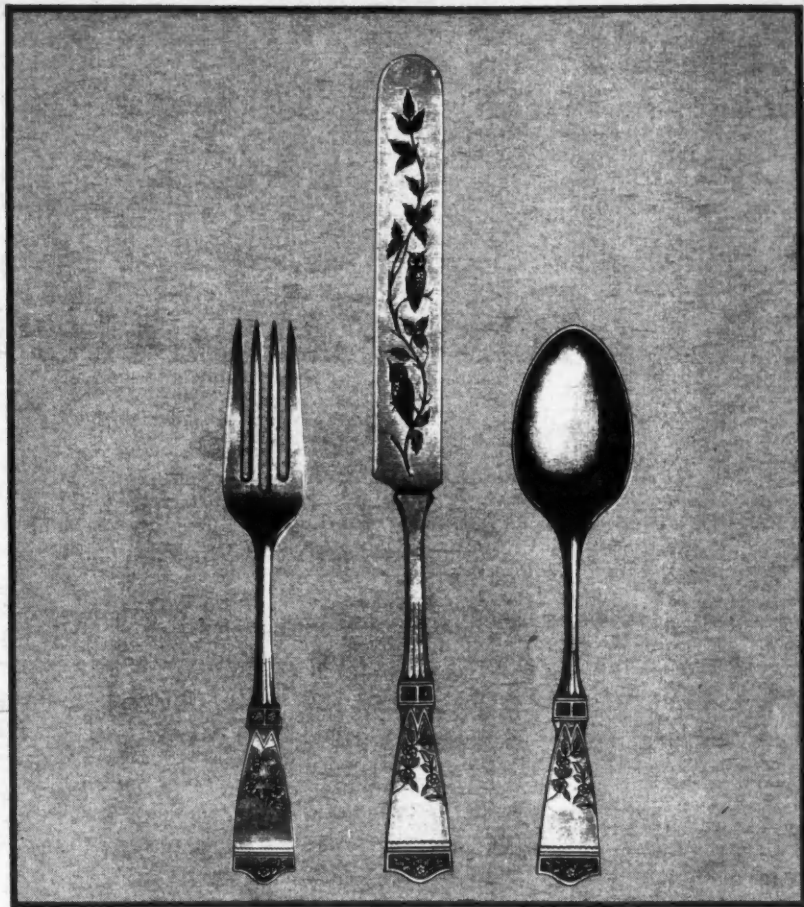
Next to the crustaceans the most popular item appears to be, not surprisingly, pizza. We sampled two: plain cheese (\$3) and onion (\$3.25). Both were solid if unexceptional; the tomato sauce was on the thin side, but the crust was firm and crunchy. Incidentally, one longtime Sacco's regular urges, "Always order the small pizzas. For some reason, the crust tastes better on them."

Manicotti (\$3.95) were two in number and large in size, a substantial serving. The ricotta cheese filling was, well, hell, you know what ricotta tastes like. The tomato sauce was cleanly sweet.

Ravioli with meat sauce (\$2.50) was the only loser we sampled at Sacco's. The ravioli themselves were dry chunks of dough surrounding what could have been cheese at one time. The effect was that of biting into an envelope.

Fried chicken (\$3.25) was just that. It was good, solid fried chicken, but let's face it, no restaurant fried chicken is ever going to make anyone give up his grandmother's version.

French fries, an important item in this sort of place, were excellent, if perhaps a



trifle soft for some folks. An Italian salad (75 cents) comprised acceptable greens that could have been given any ethnic identity one wanted.

There's a wine list here, but frankly Sacco's serves the sort of food that helps keep Milwaukee, St. Louis, and Munich famous. Beer and Italian-restaurant French fries are a delicious combination, and one that probably accounts for more weight problems than chocolate ice cream.

With or without show-business immortals like Tina Welch, Sacco's should prosper in the years to come, much as it has in the past. If you can feed a party of

six — drinks, tip, and all — for \$51, you're going to draw a good neighborhood crowd. In fact, you'll keep on drawing some of us outsiders from Somerville and Belmont as well.

#### Digest

Let the record show that February 17 marked the official opening of the *Phoenix* park-bench luncheon season. As the weather warms up, we'll be looking for places (in addition to those mentioned in this week's food column) that can wrap up the kind of lunches which make park benches proud.

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# Cold

Continued from page 5

timed the wind at 92 miles per hour, choosing not to go outside to read their instruments when it blew harder. The men complained that their telegraph wire to the base of the mountain kept breaking and that they were having trouble keeping their room warm. The depot shook and rocked so badly during storms that they could not get to sleep.

The following winter, the US Signal Service, forerunner of the National Weather Service, took over the operation, and in 1874 it built a small house from which observations were made for the next 15 years or so. Then, after a hiatus of 40 years, during which no weather observations were made on Mount Washington, interest returned in 1932, and five years later the Mount Washington Observatory was organized as a private, non-profit corporation. A new observatory building was erected, and the crew lived there until last summer (when the wooden structure was torn down), attracting little notice.

Basically, the observatory collects data that other people later digest. The main project is still the contract the observatory has with the US Weather Service. Observers transmit the readings every three hours to Portland, where the information is combined with the readings taken at other weather stations in the Northeast in order to formulate a weather forecast for the area. The data are also fed to computers at the National Climate Center in North Carolina, where climatological trends are analyzed. But because of the unique location of the observatory, it has also been used — to the surprise of many — as much more than a weather station. Since 1952, the site has had a low-energy neutron counter that measures cosmic-ray activity in the upper atmosphere and gives scientists clues to understanding sunspot activity and solar winds. Over the years studies on the physics of icing and the physical constitution of clouds have been set up there, as well as pollution studies and testing of arctic-clothing designs. Today the observatory is also exposing solar panels for MIT's Lincoln Labs and the Solar Power Corporation of Woburn. Perhaps the most exciting program at the observatory is a study, sponsored by UNH and the Franklin Pierce Energy Law Institute, of the wind potential of the state of New Hampshire. Windmills have been set up all over the state, from Dixville Notch to Crotched Mountain, and observatory crew members periodically visit each site

to gather data. On Mount Washington itself, the staff has set up a Hummingbird wind-powered generator. This spring, the observatory hopes to use the generator to provide all power for the summit museum and as part of a public display of wind power.

"Historically," says Guy Gosselin, "the project facet of our work is subject to the same limitations that consulting firms have in trying to get funds. It's feast or famine. That's part of the reason we got into the museum business, or what we prefer to call the observatory's educational aspect. It helps to even out the flat spots." In addition to the research grants, the \$200,000 annual budget is raised through memberships in the observatory, of which there are now more than 2000. For \$5 a year, members receive the quarterly Mount Washington Observatory News Bulletin as well as free admission to the summit museum (the membership address is Mount Washington Observatory, Gorham, New Hampshire 03581). Membership also removes one from the goofer class.

At six this evening, Rancourt goes into the tower to make his observations, but he returns immediately and searches the weather room for a screwdriver. "I can't get out," he says. The storm has coated the doors with so much ice that neither of the doors which remain usable all winter can be opened. Screwdriver in hand, Rancourt reenters the tower. A few minutes later, he is back again. The screwdriver is bent. "It's gonna take two men with pry bars to get the door open," he says. He cannot get it deiced before the 6:25 radio transmission to Portland, so his report has several gaps in it. The radio operator in Portland is not pleased. Ken apologizes, but explains about the door. No comment from Portland. By 10 o'clock, the temperature is dropping rapidly. It is already down to zero, and the weather map shows a promising pattern for extremely high winds. Remembering my comment about adventure three days ago at the base of the mountain, Gosselin singles me out in the kitchen. "If you still want to satisfy your sense of adventure," he says, "you might want to stay up and go into the tower later. I expect winds over 100, and the temperature should drop well below zero soon." I chuckle. Forty-five minutes later, when Gosselin is not around, I sneak off to bed.

## Tuesday

Fifteen below zero this morning. Wind in the 60s. My stay at the summit is almost over.

I am learning respect for the moun-

tain. I have gone outside, at least briefly, every day. Two days ago, Pokrob and I went for a walk in high winds. Although we did not wear crampons, we did take along ice axes, to steady ourselves in the wind. As we descended from the summit cone, the wind was full on our backs, and as Pokrob sped on ahead, I fell and slid on the icy snow, the wind taking my breath away. I had never felt more helpless. My boots could not get any traction on the hard snow. I sat down, planted my ice axe, held on, and indicated to Pokrob that the wind was too much for me, that I was turning back. I turned around, facing the wind now. The observatory was maybe 100 feet above me. I stood. The wind knocked me down. I plunged my ice axe into the snow. With both hands I pulled myself up five feet. I dug my ice axe in again, pulled myself upward, using all the strength in my arms. I fell, slid backwards, arrested myself with my ice axe, pulled myself upward on my knees. All the while the wind was blasting against my covered face. After 15 minutes, I had struggled back to the observatory door. Sweating, winded, I was soon safe inside, a goofer still, but alive.

Death comes easily and quickly on Mount Washington. Since 1849, when Frederick Strickland died in Ammonoosuc Ravine, roughly 90 people have been killed on or around the mountain. Some, like James Dowd of Boston, who collapsed in Tuckerman's Ravine last October, die of heart attacks and overexertion; others, like Charles Labonte, a 13-year-old who was killed the day before Dowd, wander from paths and fall off ledges. Still others are buried in avalanches while ice climbing in the ravines around the mountain, and many are killed by hypothermia after being stranded above the timberline in rapidly changing weather.

At 10 o'clock tonight, the temperature is down to 17 below zero, and the winds are averaging 66 miles per hour. The phone rings. Rancourt answers. It is the Fish and Game Department, the New Hampshire agency in charge of rescuing stranded hikers. The warden is calling to find out whether the winds tomorrow will be calm enough to send a helicopter to Mount Garfield, part of the Franconia range to the west. Rancourt tells him that it doesn't look that way.

"What's happened?" I ask when he hangs up.

"Two more goofers bit the dust," Rancourt says.

"Are they dead?"

"Well, if they're not now, come morning, they're going to wish they were."

Guy Gosselin and Al Oxtan come into

the weather room. Calmly, everyone discusses the situation. Four students from Williams College hiked up Mount Garfield, where they were caught in snow and rain without proper equipment. Two of them hiked back down to get help for the two who were too cold to return to the valley by themselves. A rescue team from the Cannon Mountain Ski set out, but the members soon were plowing through drifts that reached their chests. Darkness closed in; they lost the trail and were forced to turn back. The search was called off for the night. Outside, the wind is gusting in the 80s. The windows of the weather room are rattling. It is clear that no one in the observatory expects those two hikers to survive the long night.

## Wednesday

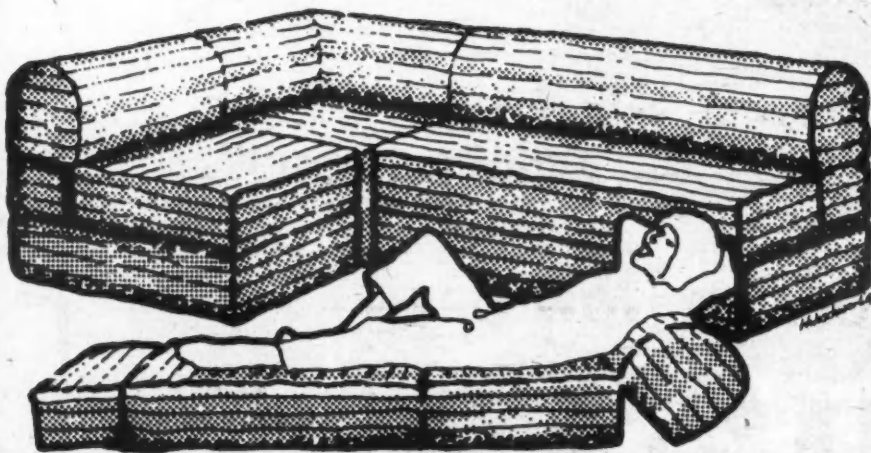
We are scheduled to leave the mountain at 7:30 this morning. The weather has taken a turn for the better. The day is clear, and though the temperature is still well below zero, the wind has died down considerably, and the air does not feel that cold. Rancourt goes out to start the Thiokol, which is completely encased in rime, as though hidden inside a plaster mold. It takes several tries in reverse gear before he can rock the machine free. With Brian Fowler, I take one last walk around the summit, stopping finally at Goofer Point. The view is magnificent. The day is calm enough for a helicopter to reach Mount Garfield, and I later learn that the two stranded Williams College students made it through the night and have been rescued. A glorious day.

Rancourt, who drives the Thiokol, is a bit apprehensive about the trip down the auto road, which is more dangerous than the trip up. Although there has never been a serious accident going up or down in this machine, there have been many close calls. When the road is particularly icy, as Rancourt expects it to be today, the Thiokol does not always want to come out of a turn and tends to slide uncontrollably sideways down the mountain. It has done this before while Rancourt was driving, but fortunately, he has so far managed to get the machine to bump into a boulder or snowbank, avoiding the need to abandon ship and watch it plunge into the nearest chasm.

I hate to go. Life at the top has been good. The summit buildings recede behind me as we grind our way down. At the hairpin curve, Rancourt stops the vehicle and tells Brian Fowler and me to get out and walk to a point beyond the curve. The road here is too icy, and there is no barrier between the bend and the Great Gulf. Ken will try to ease the

Continued on page 14

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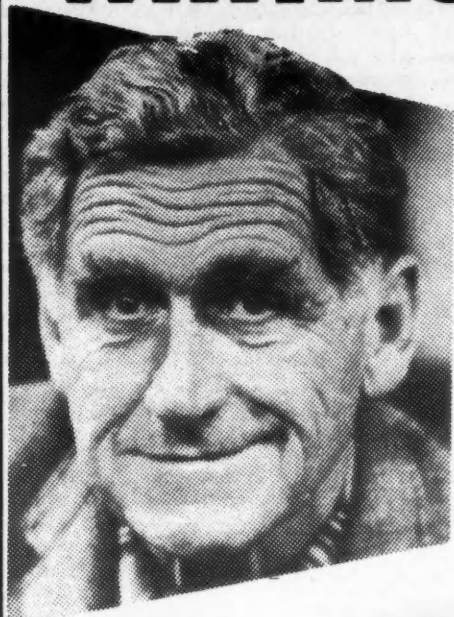
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## Cold

Continued from page 12

Thiokol around the curve, but should he fail, this way he'll have only himself to worry about. But by the time Brian and I have strapped on our crampons and instep creepers, Ken has made it past the curve and is standing outside the cab waiting for us.

The rest is easy. Soon we pass the halfway house and are in the woods approaching the valley. I try to gather all that I have seen and learned in the last five days into one last impression, but the lurching of the Thiokol and the beauty of the view are too distracting. I turn over in my mind what Gosselin has told me: "The observatory is more than a research organization to begin with. In some ways the observatory is symbolic of Mount Washington. I don't want to overplay that because anyone could come up with a symbol that represents Mount Washington. But certainly for the people who work here for any length of time, there's a loyalty that develops that is not always evident in other jobs."

A loyalty, and an attitude of daring and willing cooperation. "It's a challenge," says Rancourt of a job that pays very little, has high physical risk, and leaves little time for anything but more

work. Then again, maybe it is Pokrob, referring to his parents' attitude toward his job, who has summed it up most honestly:

"They're great," he says. "They think I'm crazy." ●

## Pre-natal

Continued from page 8

occur in only five to 10 percent of families "at risk" — that is, families with a history of trouble. So these tests are done only in selected pregnancies.

Still another test is available. In 1972, an article in the British journal *Lancet* reported that the substance alpha-fetoprotein appeared to be associated with two very serious birth defects involving open neural tubes: anencephaly (an infant without a head — few survive), and spina bifida (failure of the spine and skin of the back to fuse, with resultant exposure and damage to the spinal cord or nerves, which results in weakness of the legs and in faulty bladder and bowel control). Alpha-fetoprotein made by the fetus is, apparently, released in increased amounts by these open neural tubes and is then found in increased amounts in the amniotic fluid. (Normal twin pregnancies may also reveal increased amounts of this substance because twice as much is being made). Elevated levels of

alpha-fetoprotein also characterize certain types of fetal kidney disease, low-birth-weight infants, and infants who have an increased risk of spontaneous abortion.

Since neural tube defects occur almost at random, screening for them would require testing all pregnant women — an impossibility if amniocentesis were the only way. Fortunately, basic scientists recently have found that trace amounts of alpha-fetoprotein are absorbed by the mother and circulate in her bloodstream, and that a blood sample can be measured by the technique of radio immune assay. If this test is positive (i.e., suggestive of a neural tube defect) — then an amniocentesis is performed. If the amniocentesis also reveals elevated levels of alpha-fetoprotein, then the chance of a multiple pregnancy (twins or triplets), a neural tube defect, or a significant fetal problem is high. Multiple pregnancy can be determined by ultrasound testing — a sort of sonar process, whereby sound waves passed over the abdomen rebound and form a pattern that indicates one or more babies. Sometimes a neural-tube defect can be detected by this same technique.

The end point of prenatal testing usually is the decision whether an abortion should be undertaken — sometimes on the

basis of the probability, rather than the certainty, of an abnormal pregnancy. This is a difficult decision for any mother to make. Also, there is a small but definite risk to any abortion: anesthetic complications, hemorrhage, infection, and emotional problems all may occur. There may be legal problems, too — even in areas where therapeutic abortions are permitted. One might be critical of the law in these cases, but, as a lawyer friend suggests, the law is meant to lag behind technology because it must ascertain what society wants to do. Since prenatal testing in itself is in its infancy — with many advances still to come — it is not difficult to predict that many new legal problems will arise. One sociological problem already exists, inasmuch as these techniques are not presently available in all areas of the country — as they require equipment and expertise that is now at a premium.

Further information on prenatal testing is available from:

Dr. Aubrey Milunsky  
The Genetics Laboratory  
200 Trapelo Road  
Waltham  
Massachusetts 02154

or  
Center for Disease Control  
Attention: Chronic Diseases  
Division  
Bureau of Epidemiology  
Atlanta, Georgia 30333

## Mail

Continued from page 9

forgotten now, was an unlikely blend of radical politics, arty pornography, big-name fiction authors, and B. Kliban's early cartoons. It was a once-a-month plain brown wrapper I could slip past my parents, who were militant about their only child rotting his mind behind their backs with the *US Mail*. But to get the magazine you had to belong to the Evergreen Book Club, one of those operations that send you two volumes a month unless you tell them not to in advance. I could justify buying *The Soft Machine* by William Burroughs, but the *Adventures of a Maid* by Anonymous? What with all the sneaking around of packages and reading under the covers at dawn, I kept forgetting about the bloody rejection slips for the book club. Faced with a mounting pile of costly hard-core hardbacks, I tried to peddle the foulest of them to the Piss Aarons of my high school. Eventually my mother intercepted a shipment of contraband, the bedroom closet was raided, and I was treated to a genuine backyard book burning, complete with a judgment from the family's supreme court, my father: "Filthiest things I ever read in my life." As I watched my mother fanning the flames with her apron, I reflected that though there were amazing lessons to be learned through the mail, from then on, I would rely on it considerably less.

I changed address often enough in the intervening years to lose everyone but the phone company. But living in the same apartment around here for more than three years has brought me into the fold of mail-order liberal causes — Channel 2, NAR AL, NORML, Greenpeace, and more politicians than 50 Montanas could boast keep my mailbox well fed. And all it took was a single contribution.

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Winner to be announced in the March 17 issue.  
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**Milo Miles's  
all-time Top 10  
mail-order hits**

"The Letter," the Box Tops  
"You Send Me," Sam Cooke  
"Please Mr. Postman," the Marvelettes  
"US Male," Elvis Presley  
"Dead Letter Blues," Son House and others  
"Love Letters," Ketty Lester  
"Airmail Special," Benny Goodman  
"Take a Letter Maria," R.B. Graves  
"I'm Going To Sit Right Down and Write Myself a Letter," Fats Waller  
"Signed, Sealed, Delivered," Stevie Wonder

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# Food

Continued from page 6

There are whole-wheat raisin, raspberry, or chocolate croissants (70 cents apiece) and miniature cheese-and-dill triangles wrapped in fillo dough (25 cents apiece). Piquenique also has a small selection of cheeses, coffee to go, and desserts that include a black-and-white cheesecake and a rum-walnut-truffle torte made specially for the shop by Margaret Farl of Doreen Pastries.

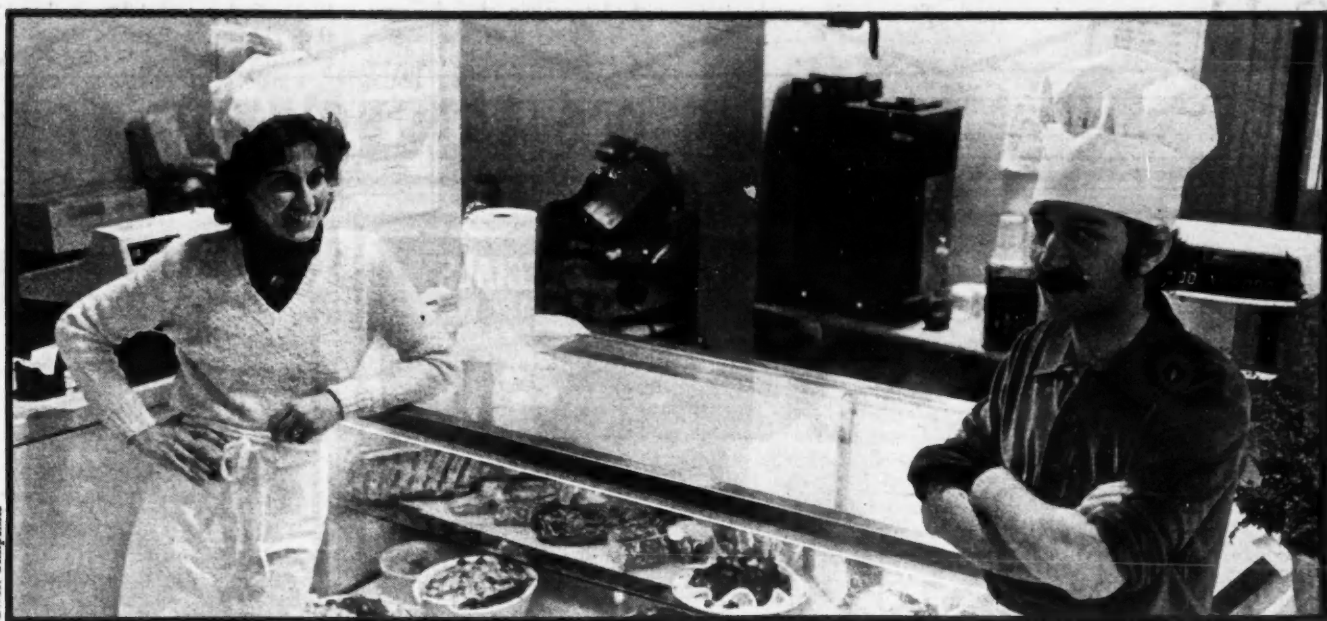
Johnson and Weis will still prepare baskets in the spring, but there will no longer be a delivery service; the store also has a catering menu.

A basket of jelly beans sits on top of one of the display cases in the shop. "Ronald Reagan sent those with a note when we opened," laugh the partners. "It said, 'Good luck girls.'"

*Piquenique, 690A Washington Street (a few doors down from Beacon Street), Brookline, 734-3000, is open Tuesday through Saturday from 10:30 a.m. to 6:30 p.m.; and on Sunday from 10 a.m. to 2 p.m.*

The Black Forest has been catering from its kitchen beneath the Cambridge Country Store for the last three years, wholesaling its Viennese pastries and cakes to several shops in town. Two months ago, proprietors Richard Silver and Marguerite Milazzo opened the Black Forest to the public as a carry-out food and pastry shop, with a small counter area for customers.

Milazzo, who is in charge of the baking, says that when they wholesaled pastries and cakes, they lost all control over how their desserts would be stored and served. "We were trying to build a reputation on our pastries, and it's important that they weren't



Marge Milazzo and Richard Silver at the Black Forest

stored next to the onions in the walk-in." So Milazzo and Silver gave up all but a few of their old customers and now sell their goods from their own cases.

The shop is painted a stark off gray and has tiny floor tiles of the same shade. Recessed lights and bouquets of flowers give it a sleek, clean atmosphere. Silver says they took the name Black Forest because of their location near the corner of Forest Street and because of some romantic image they had of that area from photographs they had seen. Last summer Silver visited the Black Forest in southern Germany and confirmed his notion that it was a beautiful and idyllic area.

Visually impressive, Milazzo's pastries are cut, talked about, and presented with great care. The case holds long trays of decorated cakes, which may be purchased whole or by the piece (\$1.50 a slice). Many customers ask for the Rigo Jansci (named for

a gypsy violinist), rectangles of chocolate cake sandwiching a chocolate mousse and covered with a chocolate glaze. (The Black Forest scrapbook shows a bridal couple cutting into an enormous version of this dark cake.) Milazzo's other cakes include a Sacher torte (\$8.75 for a seven-inch cake) and small Sacher-torte hearts (85 cents apiece); a chocolate-mousse cake made with chocolate genoise and glazed with chocolate (\$13.50 for a seven-inch cake); and the classic Black Forest cherry cake: chocolate cake sandwiching whipped cream and kirsch-flavored cherries (\$12.50 for a seven-inch cake).

The store's unusual offerings include stocks, dressings, and sauces available in one-cup portions — for example, brown chicken stock (\$1.50), veal stock (\$3.95) and beef stock (\$2.95); chicken glaze made from reducing chicken stock to a highly-flavored jellied consistency (\$1.95);

and veal glaze (\$4.95). You can also buy homemade mayonnaise (\$1.50), barbecue sauce (\$1.50), Russian dressing with caviar (\$1.95), and vinaigrette dressing (75 cents).

Meats by the pound (\$6.50 to \$7.50) are cooked on the premises and include smoked turkey, pork tenderloins, country ham, boneless chicken breasts, and marinated flank steak. From a visual perspective, the meat-and-salad case is the weakest aspect of the venture, everything being wrapped in plastic and some vegetables being too finely chopped to look good. But everything tastes just fine. There's smoked-turkey salad with peas, carrots, and prosciutto (meat salads vary from \$5 to \$7.50; vegetable salads from \$2.50 to \$5); carrots in cumin; new potatoes in dill; ratatouille; and chicken salad with pimento or red peppers. Pates include spinach and pork (\$6.95 per pound);

vegetarian pate made of layers of carrot, pea, and cauliflower purees with artichoke hearts (\$5.95 per pound); and a country terrine (\$7.50).

There are several main courses offered each day, various quiches (a slice consists of a whole quarter and costs \$2), a basket of assorted Viennese cookies (\$6.95 per pound), including vanilla crescents, butter cakes, krinkles made with strudel dough, and miniature Linzer tarts.

The Black Forest makes delicious Vienna roast coffee and a variety of soups, all served by a knowledgeable counterperson named Frank Skrzyszowski, who just happens to have lived in Vienna for two years.

*The Black Forest, 1759 Massachusetts Avenue (below the Cambridge Country Store), Cambridge, 661-6706, is open from 10 a.m. to 7 p.m. Sunday through Thursday; and until midnight Friday and Saturday.*

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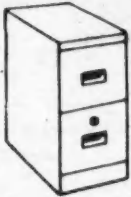
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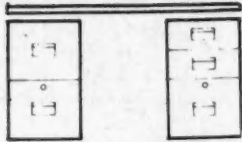
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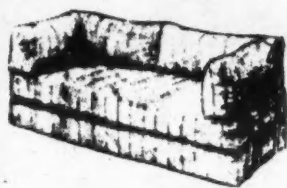
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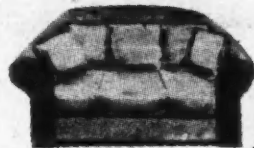
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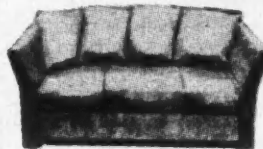
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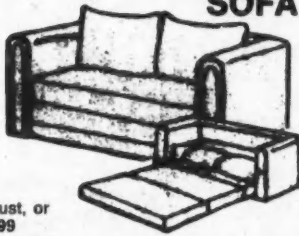
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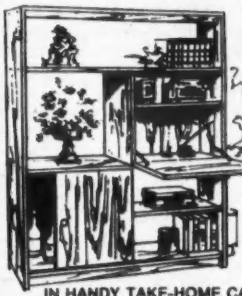
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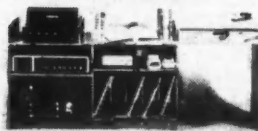
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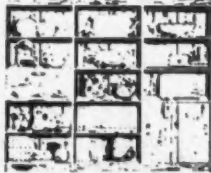
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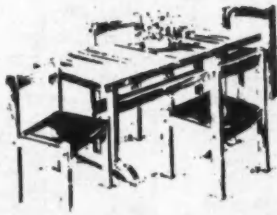
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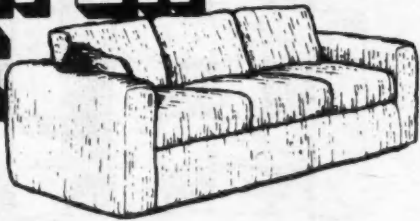
\*A few starred tag items already reflect more than 20% off & will not be reduced further

—Prior sales, prior sale items and layaways not included.



# HOME FURNISHINGS

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SALE INTO BED



naturally...

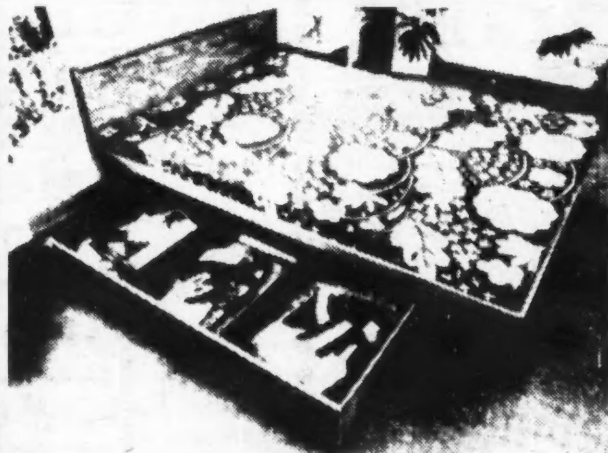
SALE

February Furniture & Futon

**new moon**  
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## Buying a platform bed

### 20 Questions to ask:



## THE BEDWORKS

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Central Sq.  
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79 Rte. 9 Westbound  
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SAVE THIS AD AND COMPARE OUR FEATURES WITH THOSE OF OUR COMPETITORS.

- |   |          |            |
|---|----------|------------|
|   | BEDWORKS | COMPETITOR |
| 1. Solid hardwood frame on all sides for beauty and strength? Solid oak is four times tougher than pine*, which dents easily.                                   | YES      | ON SOME    |
| 2. Frame fully rounded on all corners & edges for safety?   | YES      | NO         |
| 3. Frame tongue-in-grooved to deck for structural strength?   | YES      | NO         |
| 4. Corners pass knife-edge test? So tight that nothing can slip into joint to loosen or snag it?  | YES      | NO         |
| 5. Retouchable penetrating oil finish? Not a chipable, unfixable spray laquer surface coat.   | YES      | NO         |
| 6. Only durable metal-to-metal fittings for permanence? Not wood screws that easily strip their holes after a move or two and cause bed to wobble. Never nails! | YES      | NO         |
| 7. Only safe, hidden fittings? Not ugly exposed brackets with screwheads that can tear sheets & fingers.  | YES      | NO         |
| 8. Bed entirely ready to go together without drilling or misdrilling left for you to reckon with at home?   | YES      | NO         |
| 9. Platform deck firmly attached to base for safety & convenience?  | YES      | NO         |
| 10. Oiled hardwood base to match frame? Not cheap painted particleboard base.   | YES      | NO         |
| 11. Bed gives you the choice of "drawers now or drawers later" and is good looking either way?  | YES      | NO         |
| 12. Drawers so designed that they virtually disappear and not cause the bed to resemble an elongated bureau?  | YES      | NO         |

- |  |          |            |
|--|----------|------------|
|  | BEDWORKS | COMPETITOR |
| 13. With dividers removed, each drawer is large enough to swallow oversized objects and big comforters that won't fit in bureaus?  | YES      | NO         |
| 14. When bed must be in a corner, all drawers can couple & glide out the open side? Dead storage is useless.   | YES      | NO         |
| 15. Storage base comes quickly apart and carries under one arm? No enormous 4 ft. x 6 ft. x 1 ft. carcass to wrestle.  | YES      | NO         |
| 16. Bed moves easily in nearly all U.S. & imported car trunks? No van to rent or mover to pay every move.  | YES      | NO         |
| 17. Lots of storage at a reasonable price? Storage capacity of both our drawers combined (17,250 cu. in. or 10 cu. ft.) exceeds that of two regular 30" bureaus. They offer 70% more storage than the smaller four drawers (10,080 cu. in. total) of its most advertised competitor, where each cubic foot of storage costs three times as much. | YES      | NO         |
| 18. Bed carries a written 5-year guarantee from the actual workshop, who knows how to correct any problem in a jiffy?  | YES      | NO         |
| 19. Mattresses offered with clearly-stated foam densities and guarantees in writing?   | YES      | NO         |
| 20. Bed sold by original workshop & woodworkers whose name & reputation are on the line? Not by a secondary retailer & salespeople with no involvement in the workshop or stake in craftsmanship.  | YES      | NO         |

\* U.S. Govt., Forest Products Lab.



# Crossword

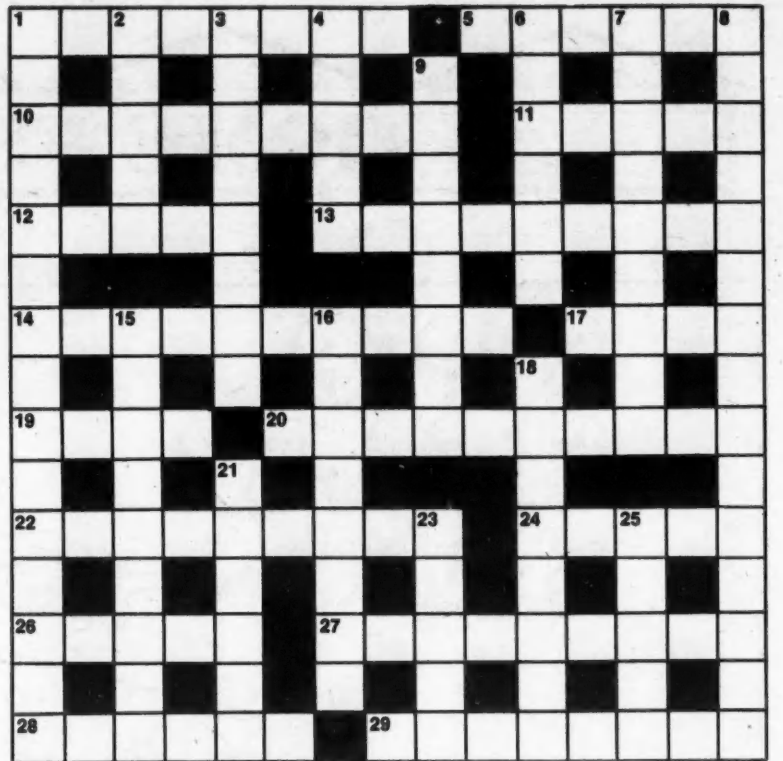
from the London Sunday Times

## ACROSS

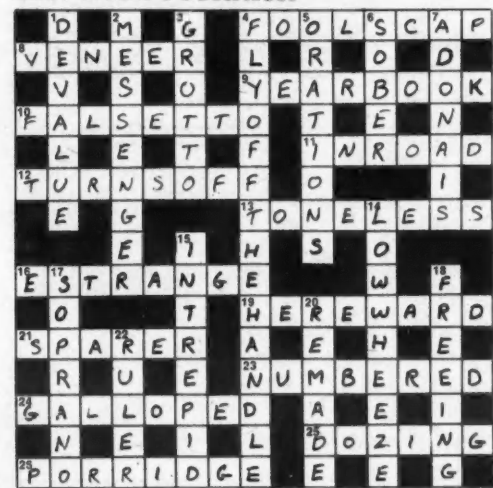
- 1 Painted in an exaggerated way? (8)
- 5 Journey with party returning the camera stand perhaps. (6)
- 10 Will it be like peace, or as dire confusion, in this outer environment? (9)
- 11 A slab of wood. (5)
- 12 Said to be a radiator? (5)
- 13 Can't be done without in the score. (9)
- 14 It's very easy to do *A Doll's House*, isn't it? Well, not exactly! (6,4)
- 17 Want to go in for East End rebuilding. (4)
- 19 Many prizes? (4)
- 20 Sample shave at tea perhaps. (4,1,5)
- 22 New VAT done with some hesitation, but it makes one regenerated! (9)
- 24 Soft and flabby element of the party programme. (5)
- 26 In Austria, language can be trying. (5)
- 27 My local car used in the stage set — not with a learner, though! (9)
- 28 One person much like another in the bell-tower? (6)
- 29 Cooker with fuel, broken. (3-5)

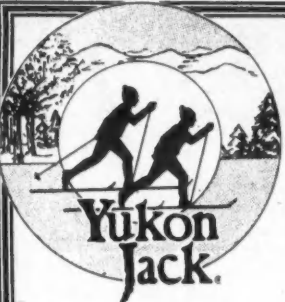
## DOWN

- 1 Commonly excellent author — like Homer? (9,6)
- 2 Music of a particular goddess. (5)
- 3 Sunset not quite beginning, maybe, by the end of the day? That's surely inconsistent! (8)
- 4 Time to muse. (5)
- 6 Priest uses most of the animal. (6)
- 7 Those who steal around making medicines look more venerable? (9)
- 8 In criminal terms, you'd certainly have to cut some ice with someone to produce this choker for the chick. (7,8)
- 9 Particular kind of word associated with one generation — too many words, indeed! (8)
- 15 In mental strain, one hears, there's a plan for treatment. (9)
- 16 Custom followed in professional man's business? (8)
- 18 Issue to be raised after second marriage quite possibly. (8)
- 21 Result of revolver being topped and tailed. (6)
- 23 Sayings I'd act out. (5)
- 25 In accordance with Missouri massacre site. (5)



## Last week's solution





**Cross Country Ski Marathon**  
 Bretton Woods, N.H.  
 March 7, 1981  
 Distance: 50 km  
 Time: 9:00 a.m.  
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 Accommodations: (603)-278-1000

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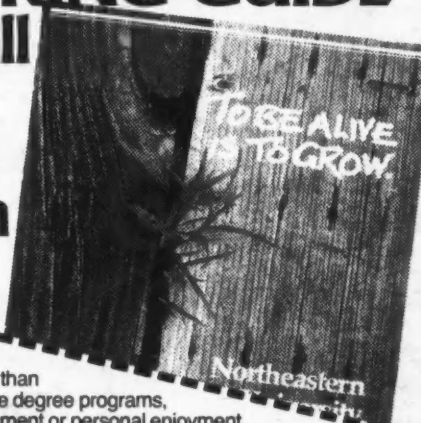
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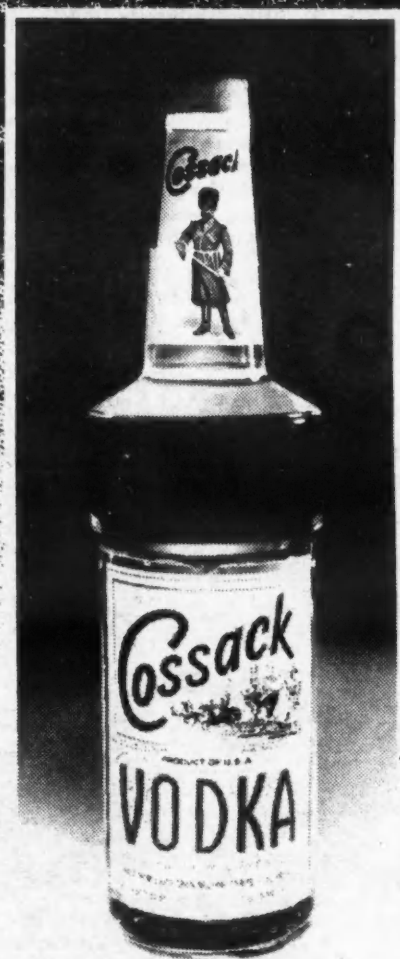
# A Czar for All Seasons.



## The Cossack Czar.

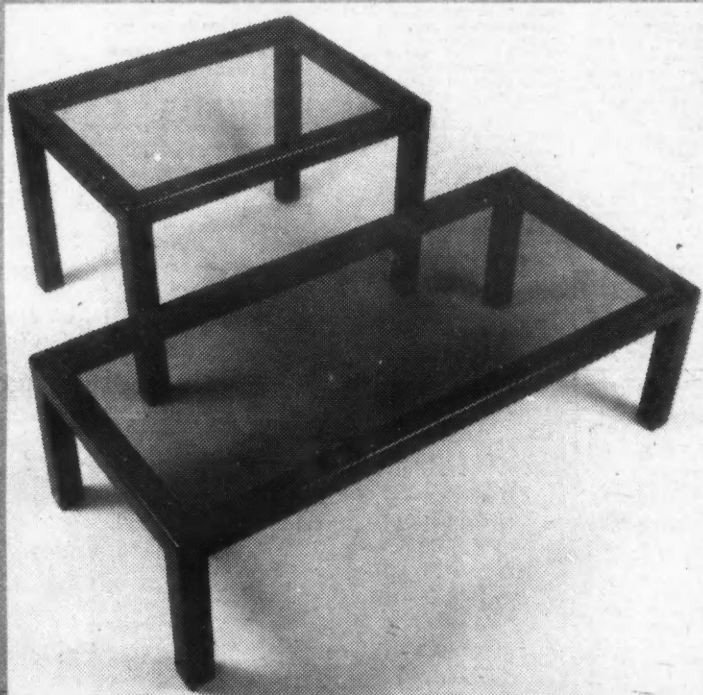
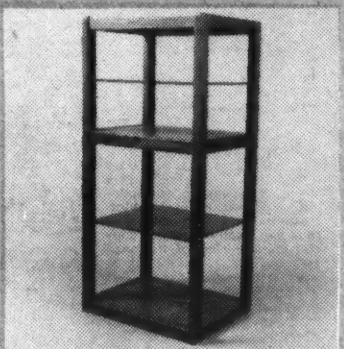
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Fit for kings, Emperors and you.  
Let Cossack into your life in any  
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10/8  
11/11  
12/24  
1/31



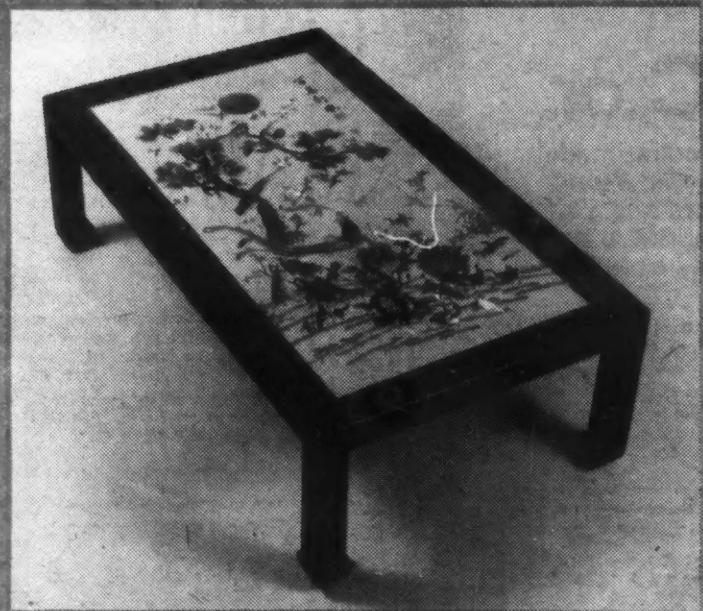
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**Person to Person**  
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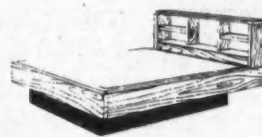
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## HELP WANTED

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

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Dancers needed male & female. New Dance Co. Tap, ballet, jazz. Need men with or without training. Call aft 7pm 687-8921 now

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Flute Choir - Longy School Music One Folien, Camb. Advanced and amateur choirs. Starts March 5 for information call 576-0958.

ers w/atmg technq; fusion ballroom-jazz battle scene to progressive rock in Ubu Rex opening 4/9; audition 2/28-2 pm Currier House, Harvard U. info 547-8497, 498-7402

Lighting Techns... Newly formed concert prod group seeks amb and experienced staff. Excel potential. Bob Link 626-2727.

Blk actresses needed for Little Flaga Theater production in Mar., rehearsal in Feb. Call 232-2666

Triangle Theater, Boston's gay theater is now accepting resumes for director & musical direct/accompanist for a new musical March & April rehersl. May prodn send resume to Triangle Theater 367 Boylston St Boston 02116.

Jugglers, magicians, musicians, acrobats, mimes etc. with Renaissance act or potential are invited to audition evenings March 1 and 2 for New England Renaissance Festival Running 6 weekends this summer in Plymouth area. Call 1-344-7998 for appointment.

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## Automotive

### DOMESTIC

AMC JAVELIN 1973, restore or great parts. 267-6191, 262-4588 Eric.

1980 MONZA SPYDER-6000mi, V6-4 spd P/S/P/B AM/FM cassette. Radials, sunroof and much more. \$6600 but negotiable 945-3571.

1972 Chevy Vega 2 dr hatchback auto A/C 88k bdy gd runs but nds some work \$4000 or best offer Jim 954-9936 aft 6

1979 CORVETTE black with oyster L82 4 speed air powered windows and more will trade. 1-995-8311.

1972 CHRYSLER Brougham New Yorker, 2 dr, new eng, exhaust system, smilation, brakes, 6 tires, snow, all power, AM-FM & tape, mint mech cond, beige, \$900 or bo. 926-0528 8-5, 862-3942 eves Andy

JEEPS CARS TRUCKS available through government agencies many sell for under \$250. Call 602-941-8014 ext. 6513 for your directory on how to purchase.

1977, CORDOBA, exc condit, low mileage, AC, pwr str, AMFM stereo, new radials, battery and shockes, \$3300orBO 323-1522

1986 DODGE DART good mechanical cond, rebuilt engine, dependable trans, new tires. \$500. Call George eves 923-0841.

1974 FORD CUSTOM 500- Automatic pwr steering, pwr brakes, AM-FM, good mechanical cond. Some rust \$400 Call Pat 247-8691 after 7

73 FORD Wagon, good cond, reg gas, snows, power brakes & steering, \$795. Call eves, 777-0408.

1973 FORD LTD. 2dr, pb, ac, radials, vinyl top, new exhaust, tune up. Looks & runs super. \$1050 Call 326-3118.

1976 PINTO Squire wagon-Lots of options P/S P/B 58k miles great trans good cargo area. \$2400 or BO Call 426-7769

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Excellent engine, body is good but has a little rust. Very reliable in hot, cold & wet weather. Tires in great shape, new transmission, muffler only two years old. 78,000 healthy miles! Asking \$900 or best offer. Call 782-5436.

1972 OLDS 98, ps, pb, pw, tilt steering wheel, p trunk, ac, AM radio, exc running cond, \$800 or bo. Call days 868-1200 ext 319, eves 787-1250, 5 k

82 OLDS F85Conv 225 cu in V8 body rough Runs well New tires and batt. Call 327-8008 Late nights or write box 8939 best offer.

1972 DUSTER 6 cyl. Completely restored and painted. \$1400 or BO. Also others to choose from call 241-9015 SA5 Used auto sales Inc. 39 Parker St. Charlestown, across from the Holiday Inn on Washington St. Somerville. Next to Gibb's Gas Station.

79 Plymouth FIRE ARROW. Excel cond, custom paint, 5spd, am/fm cassette stereo, 26mpg, mag rims. \$5200. Call Paul 325-5811.

1973 PLYMOUTH DUSTER 6cyl, auto, very good condition. \$1100 or BO. Nights 782-2882.

74 Plym Val 4dr 6cyl A/C pwr str, gd bdy, gd tires, exc eng, 80k mi, runs part, needs nothing, very dependable. \$1,800. Linda 536-8041 or 642-9460.

'63 PLYMOUTH Valiant 110,000 mi, radial tires, new battery & alternator, 18 mpg (225/6 eng). Burns oil. \$500 neg. 232-7326.

78 PONTIAC Sunbird. AM-FM, 4 cyl 4 spd. 20K mi. \$3700. Call 983-1311

1977 Trans Am 6.6 liter, 4spd black and gold, pwr str, pwr Bks, pwr win, rally wheels, red/eng, AMFM 8 track, exc condition, \$4900 or BO 533-8980 Brian

1975 PONTIAC LeMans Sport Cpe 350eng 73000mi runs good New radials \$1450 or BO 471-2303 Keep trying

1971 AMC GREMLIN-4cyl, 3spd, man, 2dr hatch, 4new fiberglass belted radials, exc cond, well mainind, BO 396-7437

1977 Caddy caddy val pretty w/options 58k \$5,600. Must sell to cover med bills. 2981189 am or pm. Leave message.

74VEGA. Engine 2 years old. New clutch, 4 new tires. AM-FM radio. \$650 or BO. Eves 478-5116. Days 497-3718.

1978 CHEVY Monza, 18K mi, AM-FM radio, auto, excellent cond. \$4000. Call 731-9900 or 267-1707.

76 MUS GHI-Sun 1r 5spd many xtr new tires no rust mint cond ster rad tint glass 80th. gd mi Call 967-9639 after 4 2595

Rare 68 250SE MERCEDES Convertible, 1 owner, mint cond, 62000 orig mi. \$29000. 384-2725.

MERCEDES 250, 1971, 6 cyl, auto, a/c, leather, recently painted, top cars & shape, \$5500 or best offer, 696-6144.

77 MGB convertible nice cond in & out sharp colors wh on bik am/fm tape 4spd av milg mech perf \$3800 or bo call Sunday 344-1651

1978 Opel deluxe, 4 speed, tach, 30mpg, 9980, call 282-7759

70 PEUGEOT-504 Runs well, new batt, many new parts int gd drs trnk hd OK Has terminal rust nds

74 FIAT 128 Sport L, exc cond, 39K mi, 4 spd, fwd. New battery, paint, radials. AM-FM case, \$2000 firm. Stan, 354-2474 eves

1975 FIAT 128 Wagon-Must sell, great mileage, no rust, fwd new clutch, \$1800 Eves or winds, 646-5332.

70 FIAT X19, AM-FM cassette, Mag wheels, new tires/brakes, exc mileage, \$950, or bo. Call 773-1552 or 969-6600 x245.

1978 FIAT 131 sedan, Puff cond, 26,000 mi, stereo cassette, 5 spd, rate by \$3495. Call eves 989-9143.

1978 Honda Civic CVCC 5spd Michellins, great cond thruout, am/fm, reg maint, hvy mi, great milg. \$1,900 days 367-1998, eves 8 357-4040 Dave

1970 Toyota Corolla Wagon. Runs well, mint. Rust snows/spares Rebuilt engine standard trans \$700 or B.O. 566-2148 eves Pat.

1973 TOYOTA CELICA-26mpg snows exc eng, but some body rust vry reliable Call Stan Jordan 738-4949

TOYOTA 74 CELICA 5 speed, 59,000, new clutch new battery many new parts am-fm type cassette player great on gas good condition. Must sell \$2450 Call 783-2118.

1970 Toyota Corolla Wagon. Runs well, mint. Rust snows/spares Rebuilt engine standard trans \$700 or B.O. 566-2148 eves Pat.

1978 Toyota Corona station wgn tan, 4spd, am/fm, exc cond. 26,000 mi; never has never had needed repair. Lots of pickup & gets exc milg. \$4,400 or BO. Leave message at 1-3587451.

SAAB 99GL, 1977-Blue 4dr, 50,000mi, manual trans, reg gas, tach, cruise, lifetime rustproofed; new clutch, Michelin radials, muffler & exhaust Best Offer around \$4000; Call Rob 328-7170.

1979 Subaru Brat - AM/FM, A/C, delux interior, 23,000mi exc cond. \$4,800 741-0754 after 6

1979 Subaru \$3,500 Must sell 267-5693.

71 TOYOTA Corolla 2dr, sedan 70k miles. Auto trans, runs well, new brakes & batt. \$895 Call eves 787-1307.

1973 TOYOTA CELICA-26mpg snows exc eng, but some body rust vry reliable Call Stan Jordan 738-4949

TOYOTA 74 CELICA 5 speed, 59,000, new clutch new battery many new parts am-fm type cassette player great on gas good condition. Must sell \$2450 Call 783-2118.

1970 Toyota Corolla Wagon. Runs well, mint. Rust snows/spares Rebuilt engine standard trans \$700 or B.O. 566-2148 eves Pat.

1978 Toyota Corona station wgn tan, 4spd, am/fm, exc cond. 26,000 mi; never has never had needed repair. Lots of pickup & gets exc milg. \$4,400 or BO. Leave message at 1-3587451.

1978 Datsun B210 hatch, nice gr 66000mi auto, bd & eng gd, clean & runs well met sell mov. \$2300 or bo. 524-2368 aft 5:30

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'73 DODGE Van 1 ton great for band auto ps vry mech cond some rust 2 new front tires gd spare 318 V8 engine \$900 or 50 Call Dave 352-2570.

'72 DODGE Window Van-6 cyl, auto, p.a., exc cond, new tune up, muffler starter brakes etc. We'll maint. \$2250 Call owner. 928-4749.

'71 DODGE Sportman Window Van, 6 cyl, 74 engine, auto, ps & heater, bench seat, some rust, runs good, after 8PM, all day Sun, 628-1701, \$895.

74 FORD Econ window van 6cyl auto, ps exc cond, all maint recd avail fully insul. Truck has been well cared for, 2 new front tires \$2000 firm Call 482-1214 9-5.

1975 Ford E150 Display Van 5spd 6 cyl gas runs good. Good for work van am/fm radio \$1,850 or best offer 875-0490.

77 FORD E250 van, 6cyl, standrd, ps, hvy duty only 44K mi. Like new, regular gas, am/fm, well maint. \$3400. Call 926-4748.

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Snow Tires-2 new 145R-13X Michelin radials and rims, 2 F7814 new and rims. Eves, weekends Leave message 734-6056.

TIRES 4 sale Fit Volvo & Volks set of 4 MICHELIN radials-have gone 5000 miles-like brand new \$40 ea. or all for \$150 524-7834

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BACK BAY- N.U. Area, renovated 2bdr Apt, exposed brick, mod K&B. Call 437-1231.

NO LEASE! BACK BAY- Comm. Ave. Studio \$330. Large 1 bed easily used as 2 bed, exc cond, \$430. BOSTON COMMON REALTY: 262-7244, 267-6191

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1971 Pontiac Catalina A/C, FM a/c wndws, new starter brakes w pump & fuel pump, PS, PB \$400 or BO 876-8252.

1972 VEGA- Dependable, starts in -0 weather, Radio & heater work. Rusty, but runs well. \$200. 491-7680 after 6 pm

1978 Lincoln Cont. 54,000mi gd cond. \$3,800. Can be seen in Camb. Call 868-8050 for appt

asset. \$7000 or BO. Call eves 898-9488 or 631-1403.

1977 BMW 530i Fully equipped, automatic, air cond., topaz metallic paint. Blaupunkt AM/FM stereo cassette, 65,000 well maintained miles. \$8800. Call 484-2844 after 6.

BMW-1971 2002 green, recent paint job, new brakes, & water pump, 74k, \$1950 or BO 617-465-5174

1972 BMW-Bavaria-Silver grey rebuilt engine-new Amco trans, Midas muffler shockes, Alternator, battery, radiator, gas tank, 89k very good condition \$4900 Call anytime, Joe 778-8733

77 BMW 320i, lt. met. grn., A/C, 4spd, sunrt, alloy wh 4watt stereo, garaged, 44k mi like new, \$8,000 478-3225 eve

Datsun 310 (79). Loaded! FWD 4speed, 31mpg, AC, AMFM stereo, uses reg gas, exc cond. 35k hwy, w maint. \$4950 call 232-1682 days

struts \$350 or BO 445-6792

PORSCHE 914-1970 many new parts runs but needs work; \$1200 Call 254-7880 after 6.

1977 SAAB 99GL 5dr A/C, AM-FM stereo, 4spd, 25-30mpg, new brake pads, radials, exhaust, 60k miles Must sell \$5000 or BO 443-5058.

SAAB 99LE 1974 Good cond. No rust, fitted 1977 engine last year, Mich X tires, AM-FM, \$1800 or best offer. Call 834-4776 home, 723-5376 office.

PAMPERED 1978 SAAB Turbo black indoor garaged-4 new Perrell P8 racing tires Blaupunkt AM-FM cassette Days 247-2604 eves 437-1071

1978 SAAB 99L. Red 2 dr. Tape deck/radio. Excellent condition, std shift. \$4850 or BO. Call Carol 547-8086

Saab 99, 75, 2dr hatchbk, 60k mi, am/fm, stibtd rd, nw brks, 1 own, \$3,200 or bo 39 1-7566

1963 TRIUMPH Vitesse Sport 6 conv, 4pse classic, 17,000 orig miles, blk w red lee int, rem hrd-top incl, meticulously mtnd, always garaged, drive away w 25mpg or store for invest, must see to appear serious int only \$3500 Call Chelmsford 452888

1964 Volvo 544 - 150,000 mi. Classic body & B18 eng in good cond. \$2,000 or best offer. 661-7280 eves.

1970 VW Hatchback, 68K miles, good condition, 960 or best offer. Call eves 983-8040.

70VW bus needs some engine work good tires call aft 6pm 648-5799.

79 VW Rabbit, 3 door, exc cond, stereo case, \$4200. Call 731-2277.

VW RABBIT-1978 4dr delux, 4vp AM-FM gd mileage, great cond. Asking \$4900 776-3750

74 Dasher Automatic 4 door am studded radials good cond \$2000 firm 536-8061 after 5pm.

1980 DIESEL RABBIT 4dr, 4 spd Michellins, hvy duty elec. system & heater. Under 4500 mi, poly-gly ct. Reas offers 244-8635

76 E100 Van 6cyl atd 3spd roof vent insulated plus nds some work. \$1400 or BO. Days 273-1850 x157, Nts 536-7623, Bill.

Jeep CJ7 1978, no rust no plowing, all hghwy miles, exc cond, must sell lmd 359-6281 bfr 9pm.

1979 JEEP CJ7 14,000 original miles, beige with black soft top, A/T track tires, 4wd renegade pkg excil. cond. \$5995 (437-1624 nites)

72 Inter. Scout II 4 wheel drive 3spd 17 mpg never plowd depend \$2500 or BO 738-4430.

### CYCLES

1978 Harley Davidson Sportster 7,000mi, black, kickler, excel cond. \$3200. Call Dave aft 4pm 582-5293 work 366-3413.

1978 SUZUKI GL1000 fairing saddlebags AM-FM radio exc condition one owner bought new May '79. Just tuned 492-4914.

79 YAMAHA ENDURO 175cc Silver, Excel cond. Helmet & lock. Pd \$1300. Asking \$800 bt res of. Must buy car. Nick 524-3496.

1977 YAMAHA 360D Perfect mechanical condition. Looks Brand new. Front disc brakes. Electric start. w Cafe Fairing. Low bars. 8000 miles. Asking \$1000 Call 449-8668 Before 11 Am.

Must sell 1980 HONDA 750F \$4000 new, asking \$2500 or BO. Call Jayson 238-5691.

1978 GS 750 SUZUKI 12000mi, mint cond, carefully maint., Martec elect. Ignition C&G custom seat Caroleo quartz headlight, Derate oil cooler Chrome sissy bar case guards. \$1995 or best offer Kevin 567-1820

1978 DT175 Yamaha Enduro exc cond just bored out 2 weeks ago. powerful \$700 call Dan eves 363-2599.

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**BACK BAY/FENS-Mod 2bdr** with w/w carpeting newly renov. NU area, nice K&B real clean. \$495. **BACK BAY REALTY** 245 Newbury St 262-1650.

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**PARK DRIVE FENWAY** near all schools. Studios, one & two bedroom apartments, students welcome. Avail now. \$245-\$475. Call 254-3500.

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**BOSTON- South End, close to Univ. Hosp. & T. Res. Supr.** Phone 338-6120 ask for Mike

**BOSTON- South End, Large Studio, exp. brk, d/d, \$320 inc.** all utils. Call owner, 266-1042.

**S. END-Cheerful, modern studio w/carpeting, on quiet street, owner occ. all utils incl \$300.** Call 426-1607.

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**Studio- Arts seeks clean, quiet, responsible person 25+ to share large sunny live-in loft, ht inc. small furniture fee, call 367-1439**

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6 spacious rms WW back yard garden off street parking nr schools hospitals \$375.00 524-0869.

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**BRJ-Ren 1bdr \$310 RE** 739-2902.

**BROOKLINE-Coolidge Crnr,** 1bdr apt, hwdw frs, bay windows, mod K&B, \$480 htd. **Luxury 2bdr \$685.** **BOSTON REALTY ASSOCIATES** 277-5100

**BRKLINE-Rent saving 2bdr** Old yet modernized \$230, sunny enclosed patio-immaculate!! Also other apts & homes. Call 684-4931 RE

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**BRIGHTON- Avail now & 2/1** Exceptional 1bd, prime location, eat-in-kitchen, tile bath, new paint, \$310 inc heat. Sensational value. **Boston Common RE 686-2000**

**BRIGHTON NOW & 2/1**  
Listings Avail. Prime Location. Safe & Clean, many with Mod K&B, new paint. Stu & 1bd \$255-\$350. 2 & 3bdrms \$450-\$550. Bldgs & Houses. **Boston Common RE: 267-6191.**

**All sizes & prices of apts available.** Call the APARTMENT REFERENCE: 254-8565.

**NOW & 2/1**  
**BRIGHTON- Many new listing studios, 1bds, 2bds & 3bds.** **Boston Common Realty, 1216 Comm Ave, Brighton.** Check them out. 566-2000.

**BRIGHTON-Private furn apt.** Everything incl. Clean, excellent location. Call after 6 pm. 782-3041

**JP- Entire floors of houses,** all sizes & prices, some with no lease. **JP ASSOCS: 522-5050.**

**JP- 5rm apt, 2, poss 3bdrms,** mod K&B, quiet area close to T. \$350/mo. Call Alan 522-9671.

**JP-Best residential living in this luxuriously redone 2bdr w/ new kit & bath for \$350, depts negot.** Call 684-4931 RE

**JAMAICA PLAIN- Apts,** all sizes & prices, avail. Some with no lease. **JP ASSOCS: 522-5050.**

**MALDEN-2bdr apt lg liv rm,** huge bdrms, new bathroom, mod kit Contact Jason or Bruce at 32244269.

**Boston Realty Assocs.** All sizes, prices & selections. 1102 Comm. Ave, Boston. 277-5100.

**MED SQ nr bus 2 bdr in 2 fam** \$325+ heat garage, beamed share garden, W&D phone Ellen 965-6310 ext 231 evas 396-0937

**Wilks & Welch.** We have largest selection of houses, apts, apts in hses, & condos. 739-2902.

**MEDFORD/SOMERVILLE-2bdr's** only \$300 in great shape-just finished. All mod. conveniences; elec garage. It's a steal-Hurry! Call 684-4931 RE

**MEDFORD-"8 minutes to Boston"** Mod. 2bdr \$450 heated, parking included. **BOSTON COMMON REALTY 566-2000**

**to place your**  
**Phoenix Classified**  
**by mail . . .**  
**Please see the ad form on the last page**

**BRJ- Comfortable City Living on MBTA,** mod K&B, prking avail, cooking gas inc. Studios \$275 & up, 1bdrms \$335 & up, 2bdrms \$410 & up. **CASTLE RE: 731-8060.**

**Lg studio \$265 RE** 739-2902

**LEASE AND NO LEASE**

**BOSTON - Nr Symp Hall.** Well maintained bldg, Sunny Stu \$240. Lrg 1bdr \$295. 2bdr \$300. Lrg 2bdr \$350. Avail now. **Nr T & stores.** Res supt. 262-4588 RE.

**CONDOMINIUMS**  
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425 Marlborough St., Boston 267-5191, 353-1935  
1216 Commonwealth Ave., Brighton 566-2000, 734-4616

**HOUSES FOR RENT**  
**CALL THE RENTAL HOTLINE!**  
If you can't find it, we probably list it! All areas; most sizes & prices! Call for free rental check. Avail. for Mar. or April. 684-4931 RE.

**Arlington cir 7 room apt.** 5 brm mod kit porch park. Public trans convenient \$650 a month includes heat available Mar 1. 648-4168

**BELMONT - 2W's 1M 1 cat** ek namng M in 30a for hse nr T 2 & bus lines. Avail immed \$175 + utils 484-4407 before 10pm

**BOSTON excc' 1980 8rm** prv home to share w/GM prof/student all amenities blk to Art St T pkg \$325 mos refs 451-0845 lv mge.

**BRIGHTON 3F 1M sk 1M** for house nr Brit cntr \$116/mo full avail Mch 1 or sooner congenial group call 782-5242

**BRIGHTON-Looking for person** pref female to join our semi-coop semi-vlg home. No cigs. 140+ util. 763-1228 or 762-3364.

**BRIGHTON 25+** non smking to share Victorian house on quiet tree lined at \$165 & util call 2 54-5689

**BRKLN- Wik to Med Area,** nr T, Lux old home in cozy area, garden if you wish. Lg carptd furn spc for mature quiet non-smk active non-trans working/prof person Call 232-7477.

**BURLINGTON - mature reep** hsemate to share aft 3bdrms hse nr 128 & mail. \$200+ utils call evs 273-4276.

**PORTER SQ, CAMB- Nr T, M** roommte wanted. \$215/mo incl utils for private rm in lrg semi-communal vict house. 628-5468.

**Wilks & Welch.** We have largest selection of apts, houses, apts in hse, & condos. 739-2900.

**CAMB- Porter Sq rmtte** wanted. Lrg house semi-coop, suana, non-smokers or pets. Avail March 1. \$150+. Call 666-1798.

**DORCHESTER-Nr Red Line.** Co-op veg. smoke free non-smkist house with backyard. 26yrs+ Rent \$85+ utils 825-7626

**NEPONSET ASHMONT-Single** father needs help w rent & util Furn 2 bdr apt on T. Share expenses exci area Good opp for student single mother or career woman Avail now Call evs 288-6913

**Wilks & Welch.** It's our business to know where the best deals are. So stop in and we'll find you what you need. 739-2902.

**DORCHESTER**  
Nr Redline F wanted for room w porch in vict hse w lg yrd & garden to share w F&Zyr daughter \$225 incl util 288-4694

**HOUSEMATE WANTED**  
Male 39 divorced seeks female 25-35 non-smoker alal likes animals PO Box 191 Gloucester Ma 01930

**HINGHAM-Single excc F** non-smoker \$230 near ocean very private sec dep refs inquire evs 749-0353

**HULL-Beach front.** Share 6 br ocean front home w prof. M \$5. \$250 mo. Inc util. Call Dennis at 925-3015 after 5 pm.

**Davis Realty.** All sizes, all prices. Call 232-0050.

**JP nr T & pond** safe quiet furn view lge rm \$140+ sk 1 indep neat non smkr to complete happy home. 522-0263.

**JAMAICA PLAIN- 2W 2M** seek 1 non-smoker for semi-veg coop lg rm garden near pond & T no more critters \$104+ 524-1984.

**LINCOLN- 1opt & 1M** ask prof opt to shrg lg mod hse in country. 5bdrms, pool, 1mi from 128 frndly but incl \$200+ 259-8592

**MANSFIELD- Mature,** affable, convivial roommate to share lrg estate 40 minutes from Boston. Own room with fireplace, pets ok \$200 per month, including utilities call 828-5016

**Home Locators.** 4 yrs experience. 923-2000.

**MEDFORD-2F** for lg house, 3M 2F age 22-32 Fireplaces, garden, parking, Near T. 391-6705 (keep trying)

**NEEDHAM-Professional** to share 8rm English colonial garage workshop space avail. near bus, train. \$235-275+dep. ey 444-4538

**Wilks & Welch.** We have the largest selection of houses, apts, apts in hse, & condos. 739-2902.

**NEWTON HIGHLANDS-1** reapon. M or F w/d to share 6rm house w/couple & 14 yr old F Call Methew or Barbara after 5 969-0654.

**NEWTON-3F 2M** seek 1M for coop. Vegie economy, near T, \$160 incl rent utila food Call 965-5835 Fun & responsible.

**Davis Realty.** All sizes, all prices. Call 232-0050.

**Father with part time child** wanted for 2 large, sunny connecting rms in victorian home stable communal family, 5 adults (27-52) and 2 kids (12,14) \$300 incl utilities 965-0639

**M for large sunny** connecting rms in victorian home, stable communal family 5 adults (27-52) 2 kids (12-14) \$290 includes utilities 965-0638

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**Cpl for 2 large, sunny** connecting rms in victorian home, Stable communal family 5 adult (27-52) and 2 kids (12-14), \$350 includes utilities 965-0638

**NEWTON COR- Housemate 26+** to share beaut. home. \$275+ utils. 244-8356 evenings.

**NEWT. CNTR-M &/or F** to share 4 bdrm contemp cedar & glass 3 tpi 4 baths overlooking forest. Very priv. Walk to MBTA. \$300 each. 568-7400.



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and installation  
**Bonded Locksmith**  
Also: Used furniture bought & sold  
**54 Westland Ave., Boston, MA 247-8297**

**"CALL US"**  
**BRIGHTON- We have what you want.** Studios, 1 bds & 2 bds, very desirable apts at very reasonable prices. **Boston Common Realty: 566-2000.**

**Linden Realty.** Clean well managed apts. 783-1024.

**BRJ-in house,** newly renovated 3bdrm, avail now, \$400 unheated. No fee. Call 783-1024

**BRJ-Mod 2bdr \$475 RE** 739-2902

**BRIGHTON-Free 1/2 mo. rent,** lge bdr apt, freshly painted, in move-in condition \$310 inc ht & hot wtr. Call 783-1024.

**VERY CONVNT.**  
**BRIGHTON- 2 bed** with charming fireplace, huge eat-in kitchen with pantry. Just painted, highly varnished floors. Only \$450. **Boston Common Realty 566-2000.**

**BRIGHTON-Near St. Eliz. Hosp.,** 1bdr, newly renov. in 2family house. Avail 3/1 \$325 unheated. Won't last! 783-1024

**Wilks & Welch.** It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

**Home Locators- 4 yrs experience.** 923-2000.

**APT IN HOUSE**  
**BRIGHTON- Huge 1bd** with gorgeous den, eat-in-kit, gabled ceiling, pets OK, \$400 htd. **Boston Common Realty, 566-2000.**

**Boston Realty Assocs.** Furnished apts avail by IFR Furniture Rentals. 1102 Comm Ave, Boston. 277-5100.

**BRIGHTON-Lge 1bdr apt** nr trans & shopping, \$310 heated. No Fee. 783-1024.

**BRIGHTON- Near BC, 1, 2, 3** bdrms & others, some in houses. Call COMM. PROPERTIES: 739-2825.

**BRIGHTON- We have a good** selection of Studios, 1 & 2 bdrms for now and Mar 1. **LINDEN REALTY: 783-1024.**

**MODERN 2 BED**  
**BRIGHTON- Modern Apt,** great kitchen, laundry & res supt. Heat incl, only \$450. **BOSTON COMMON REALTY 566-2000.**

**BRJ-Excc. 1bdr nbs prof person** High security apt. Every possible x-tra \$325 684-4931 RE

**Linden Realty.** Clean, well managed apts. 783-1024.

**HUGE ONE BED**  
**BRIGHTON- 1 bds** that can be used as 2 bds, including heat & hot water, only \$325, some include parking. **Boston Common Realty 566-2000.**

**BRKLINE- All sizes & prices available.** **GENERATION II RE: 684-3200.**

**PETS OK**  
**BRJ- Nr St. Elizabeth's,** 2bd 3 family house, eat-in-kitchen, heated, only \$425. **Boston Common Realty, 566-2000.**

**COZY ONE BED**  
**BRIGHTON- Near Brookline-** One bed in mod bldg nr T & stores, includes heat \$310. **BOSTON COMMON REALTY 566-2000.**

**COOL COR-2bdr \$403 RE** 739-2902

**BRK-Lg clean mod 1&2bd RE** 232-0050

**COOL COR-Lux 2bdr \$750 RE** 739-2902

**APARTMENTS**  
**BROOKLINE- BRIGHTON- BACK BAY** Call the Providers. **Boston Common Realty, 1216 Commonwealth Ave, Brighton, 425 Marlboro St, Boston, 566-2000, 267-6191.**

**Deluxe-close to trans studio** room, sunny plus balcony \$140 Exc locale 684-4931 RE

**CHARLESTOWN-Lg 2 bdr.** Hwdw frs. Eat in kit w pantry. Owner occ. Brk row house. \$375. Call 242-4696

**NO CAMB-Studio rm,** \$160 sparkling decor, sunny bay windows-hwdw frs, mod kit/bath. Call 684-4931 RE

**CAMB-Harv Sq, 1&2bdr RE** 232-0050

**Section 8-Dorchester-2bdr** redone & immaculate Others available 964-4931 RE

**DORCH-Sparkling clean 5rm** w/frshop, garage, fenced yrd & new appliances Yours for \$175 Depts negot. 684-4931 RE

**DORCHSTR-Jones Hill 5rm** apt \$225 +utils 1mo sec. No pets 265-0203 or 282-1037 evs.

**Davis Realty.** All sizes, all prices. Call 232-0050.

**E.BOSTON- 1 bdr** apt



NEWTON-2M & 2F seek one M or F to share large Victorian house one block from T. Lgr BD and private study, \$275 plus utilities call 965-6336

NEWTON-Single prof. wishes to share conveniently located home in beautiful part of Newton. Individual or couple, \$280 + util. 965-6182 or 948-0100 ext. 3231

Home Locators. 4 yrs experience. 923-2000. NEWTON CORNER 2 hamets wtd for spacious Victorian house with 2 working grad students (1M, 1F), 5 min walk to buses for Boston (express) and Cambridge. Fireplace, yard, dog, porch. \$200 + dep. Landlord pays part of heat. 3/1 preferable 868-0318. Keep trying

NEWTON- Large Victorian House to share with grad students and professional people, M & F convenient to downtown and Copley X bus, \$183/mo nice area. Phone 969-1462

Home Locators- 4 yrs experience 923-2000 QUINCY-Waterfront home. Needs a G male 35+ \$250 includes utilities Call 472-5578

20 MINUTES TO DOWNTOWN BOSTON Prof M 31 seeks prof M or F to share charming 2 bedroom house located in residential neighborhood. Fric ac off street pkg Plenty of storage space no pets please \$190+ half util \$40 avg per month 963-2340 before 11 pm.

Wilks & Welch. We have largest selection of houses, apts, apts in hses, & condos. 739-2900.

SOMERVILLE-Nr Porter Sq. F to join 2 M, 1F in coop house. Semi-veg, share meals & chores. W&D, \$158 + u. 828-7789

SOMERVILLE- 1F3M age 26-34 sk mature respble neat F 26+ for friendly semicoop nonveg cozy home. No pets/ \$108+ 628-3282.

Boston Realty Assoc. We just don't show your house, we show it off. 1102 Comm Ave, Boston. 277-5100.

TOWNHOUSE Prof M 25+ to share home with 2 other Fs. South End. 426-1374 after 5:30 except Sat & Sun.

SO END-3M & 2F seek F 25+ to share large townhouse. Convenient to downtown & trans. Losely coop. Avail now. \$150.423-4353.

MATCHING ROOMMATES! Need a roommate? Register today at MATCHING ROOMMATES INC, 251 Harvard St, Brookline (Coolidge Corner). Or call either 734-6469 or 734-6484.

SUDBURY- shr hse w/GM. Sm. hse on 1+ acre. \$225 + util call after 4pm 443-4775

WALTHAM- 3M profs 20s sk 4th to share spacious house in gd neighbhd. Must be resp but easy going smkrs sk no pets \$180 incl util ds 329-4700 x1402 evs 899-9888.

JP- Entire floors of houses, all sizes & prices, some with no lease. JP ASSOCs: 522-5050.

WATERTOWN- 2 F (30) seek same. Non-smoker, vegetarian, immediate occupancy, \$100, no util. Half of house. Call 928-0657.

128 AT RTE 20 WALTHAM Lge bdrm (M) in lge hse, kitch, laun, workshop, swim, etc. privs 250 + 1/2 util 84 Thornton Rd 424-2715 wkdays Arthur.

CAMB ALLSTON- Our quiet roomy & sunny residential coophouse by Harvard stadium seeks non-smoker petless women in 30's. We share leftist feminist perspectives and good friendships. 783-4888

HULL- to share 8 rm home near ocean, with two males. \$55/wk, utilities included, phone 925-5840

NEWTON- Conveniently located 8m house to share. all util. Responsible F prof. 332-3573.

PARKING SPACES

In Cleveland Circle. Parking Space \$35/mo. 469-2885.

KENMORE SQ- safe convenient location available. Call 262-5150 9-5 ask for Mel.

ROOMMATES

Looking For A Roommate? Matching Room-Mates, Inc. 1st & most experienced Room-mate service. 16 years serving the public. 734-6469 734-6484 251 Harvard St. Brookline (Coolidge Corner) 02146

W. ACTON- Responsible Person wanted to share mod 2bdrm 2 bath condo close to MBTA. \$275/mo, util incl. 263-7509 before 3PM.

ALLSTON-Prof F sks same for 2 bdrm apt at Harv & Comm Ave \$160 incl heat near bus. T call evs 731-0804

Responsible person wanted to share first floor of 2 family house lan min walk to Harvard sq, \$200/mo plus util ds 964-1178 eve 782-1728

Seek reliable M or F for 6rm apt in ALLSTON No alcohol or drugs Quiet hse \$175+ 783-2261 evs 6-8 11-12 wknds anytime

Looking for an apt? Call Generation II RE: 864-3200. You've tried the rest, now call the Best!

ALLSTON-Immediately available to share. Furn 2 bdrm apt. Sk resp. individual. \$250/mo. + util. Call ds 964-1178 evs 782-1728.

ALLSTON-F prof 22+ to shr 2bdrm apt 5rms 2porches gd location prof nonsmkr \$162 mo. + all util 783-5631 evs.

Quiet resp rmmte wtd for lge sunny rm in 3bdrm Allston apt \$128 mo + util. Close to Harvard Sq 782-2046.

ALLSTON- friendly household 2M, 1F seeks vegtrian rmmtes M or F nr T \$165+ util 783-4395.

ARLINGTON, 1 person for large Victorian house. Independent, 3 roomates. \$300. + security includes util. 648-1227 evs

ARLINGTON- F wanted to share 3 bdrm apt w/2F & 2 cats - sunny (heated sunroom) quiet clean 20 min to T to Hrd Sq. No smkrs no more pets \$210 + but worth it Cathy or Kate 646-5335

ARLINGTON- F roommate wanted early 20's prof. college student. \$200 + util. Call after 5 pm. 254-5113 or 877-8498

Gay M 20s new semi-prvt studio own kit w/dsh bath yard ref req. Brig Circle Tenhse \$200 Write 856 Roxbury Cross 02120 w call time

NORTH END-Writer needs rmmte to shr 2bdr \$225/mo. incl heat near Commercial St Clean & quiet. Martha 730-3880

F rmmt want to share stu quiet area close to MBTA washer dryer large storage area free parking 468-0219 9-12 eve 75 mo.

F 20s mature responsible to share lrg 2nd fl quarters in 3-story bldg near Brighton Center. 2 lrg bdrms, 1 lrg eat-in-kit & lrg bathroom. Call 763-4442 evs.

WILK & WELCH. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

NR. RESERVOIR BR- 2bd with porch, d&d, newly renov, \$275 including heat. Condo bldg. Call Bobby 566-2000.

BRIGHTON-1rmmte wtd 3bdr apt clean, mod, air cond, prking nr T pool dahwah Milton 787-1960

BR-2 F's looking for 3rd to share 3 bdrm apt. March 1 thru June 1. \$166/mo. Call Linda 787-1831 after 5 pm

BRIGHTON-F roommate wanted early 20's prof. college student. \$200 + util. Call after 5 pm. 254-5113 or 877-8498

N CAMBRIDGE-Rmmtes desired to help share rent (cheap) & hopefully interests w/f, smoker. 547-9457.

N CAMB-M rmmt 25+ above avg Camb. apt Grad stu or prof peran prf. 190+ util 876-9582

CAMB- F 31 sks quiet resp non-smoking F to share beaut 6rm apt nr conc thur u get 2 priv rms \$250+ util 661-0144.

CAMBRIDGE- Central Sq apt. Roommate needed. Lg rm. Private entrance. \$225 + util 8782755 6-11 pm Scott or Rich.

Wilks & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

CAMBRIDGE- 2 quiet resp people needed to share a lge 3br apt w/3rd. Quiet nbhd near Har Sq. semi-finished, sk pkg, no lease. Avail 3/1 \$210/mo + util. Call 864-1293, Bill at 861-6100x216

CAMB/SOM line nr Kirkland St grad stud M 27 sks non-smoker stud or prof to share 2 bdr apt in 10 yr old bldg w/AC & balc 7 min walk to Harvard major bus rts on cor. \$212.50 inc ht, call Mark 666-1379 8-9am or try 11pm+ avail immed.

N CAMB-sk veg non-smoker 24+ to shr 5rm apt piano \$127+ utilities, security dep required. Some furniture helpful. 876-3958.

JP-M 26 seeks rmt for 2nd fl of hse. 5 lg rms & 2 porches. Nr T. \$120 + ht & util. Call Larry 524-0799(E). 728-2760(D).

JAM PLN- too smart cats sk 1 hante, join 3 frst hng in nwly nrvt d Hills Apt. Semireg. coop. arts. \$115+ 522-4646 Yeah.

JAMAICA PLAIN Prof WF28, 2 cats, & artist WM27 (not a couple) seek M any race, for sunny 6 rm 2nd flr JP apt. Wd frs, 2 balca, attic, bamnt, yard. Prof. students, musicians, artists, gays welcome. No dogs. \$95 + u + util + sec dep. Near Arborway bus, Orange Line, pond. Avail immed 524-3805 keep trying.

JP- Entire floors of houses, all sizes & prices, some with no lease. JP ASSOCs: 522-5050.

Linden Realty. Clean well managed apts. 783-1024.

Looking for an apartment? We have apts of all sizes & prices in great locations. COPLEY SQ. ASSOCs: 266-1042.

MATURE GM Seeks same for large furnished flat in Hyde Park yard, gardn & driveway inc \$250/mo. inc all util Call 361-7155

MALDEN- female roommate to share 6 room apt & expense \$200 mo non-smoker. On bus line call eve after 8 322-2542.

SOM-3rd person needed to share apt with 2 monsmk. Gh \$165 + dep incl util. Mar 1st. On bus lines near Davis Sq 623-6524

SOMERVILLE-Need 2rmmtes for 2bdrms in 4bdrm apt. LV, DR, kit, por. Some co-op living Call Tom morns 828-3703.

MATCHING ROOM-MATES! Looking for a roommate? Register now before the Spring rush. See us at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline, Coolidge Corner. Call 734-6469 or 734-6484. Plan ahead!

SOMERVILLE-M28 sks couple to share spacious 5rm 5bdrm apt. Shld be friendly, easy-going 90 each 3/1 Michael 866-0954 evs

NICE SOMERVILLE lge sunny nice 2 bed w/porch needs F or M. No drugs, smokers, or gays please. Rent \$150 15 min walk to Porter Sq. Humorous, nonsexist, intell, working M 26. Call James 6251441 or leave mess. with ans service 825-6700 mention name and ad.

SOUTH END- rmmte needed to share big townhse free pkg nr Trans reason. rent Call 437-1867.

Prof M 30-40 for frndly, indep household in beaut lge sunny apt. No pets, prof non-smkr. \$165 avail 3/1 call 926-2668.

BR- 2br apt wants laid back, neat, non smoker. Have own br. \$212/mo incl ht & h/w Would like a F. Eric 277-5877.

BROOKLINE-Share 4bdrm apt with 3M's reasonable rent/good location Looking for tidy responsible person 731-8093.

BRKLINE LINE F shr 3 bdrm w 1M & 1F. Lg rm h/wed fls sloping ceilings lustw wndows wtkn cist eeln kit \$210 inc ht. 738-1472 pm

SCITUATE- WM26 sks same MorF St. Bl. Gay to share hse on beach until June 6 great for student or new to area, ocean front room call John 545-8886 or leave message \$130/mn & share util

WALTHAM- apt to share 1st fl 2 bed w/w nice clean \$150+util/Bl male call 899-4099 from 5-9 only

WATERTOWN-2 F seek 2F to share clean 4br app. lge lrrm mod kit. \$90 & \$158 near public trans call Dianne Mon-Fri aft 6 928-8917

WINTHROP- near bus line and beach, 2 bedroom, \$135 htd. \$135 security deposit. Must like cats. Former student preferred, call 846-2656 7am-6am or 8pm-11pm weekdays, call anytime weekends

CAMBR - Fresh Pnd-rmmte for 3bdr apt March, \$73+ 498-1125 Mon-Fri before 5, 676-7551 aft 5:30 Annie.

ROOMS TO RENT

BOS. Room in private Boston home. Shared kit & bath-Only quiet and secure people apply: evs 267-0826.

BROOKLINE- clean, quiet, pleasant furnished room, use of washer & dryer, separate reifrig, parking all utilities included, single male professional or grad student, \$60 per week call 232- 9888

JAM-PL-You prof. or student. Quiet home. Rm incl ht, payable monthly + 1/2 elec. 522-8941

Furnished private room in Newton Center family home. Avail March 1. \$180 per mo. Non smoker prof. 527-1148.

SEASONAL RENTALS

MOUNT SNOW, VT. Co-ed time share, luxury chalet, May 15-Sept 15. Tennis, lake, running, Disco, Theatre. Age 21-40. Call 668-5083 or 738-1809.

STUDIOS

Clean wdwkrk seeks same or other crafts to share studio in Lechmere. \$106 incl heat & elec. Call John, 354-0560; Mark, 625-3295.

Studio for rent axc work space good light great view of Boston to live in approx 800 sq ft plus xtra 150 mo 354-8680.

Artists studio space-500-1000 sq ft. Avail immed heat & elec incl Call Lynn 720-1073

Studio/Office space available to working designers, Architect, Illustrator on Winter St few steps to Park St Station. Four big windows over Winter St approx. 20x25 \$350 a month heated, elevator will consider renting in halves 523-5025 lv message

ARTIST'S SPACE-800 sq. ft. Basement in secure Fenway area. Storeroom. Separate entrance. Wtr/gas/elec. hookups. \$198/mo. Ken 492-4266 David 254-4266

Space for rent in clean, sunny wood shop. Separately equipped mill room. Boston. \$150.426- 4918.

SUBLETS

SUBLETS & MORE SUBLETS All categorized to your rental needs. House or apts; kids or pets OK! 1m. minimum. 864-4931 RE

ALLSTON-all sizes & prices available. Generation II 864-3200.

Boston & vicinity sublets. All sizes & prices available. 864-3200 RE.

NEED A ROOM-MATE? Then register now at MATCHING ROOM-MATES INC, 251 Harvard St, Brookline (Coolidge Corner). Call today! 734-6484 or 734-6469.

Home Locators. 4 yrs experience. 923-2000.

BRKLN-All sizes & prices available. Generation II. 864-3200.

BR-All sizes & prices available. Generation II 864-3200

Home Locators-Longest standing rental service. 923-2000.

Wilks & Welch. It's our business to know where the best deals are. So stop in & we'll find you what you need. 739-2902.

SOM-All sizes & prices available. Generation II 864-3200.

SUPPORT YOUR LOCAL COPS.

THE COPY COP HEADQUARTERS AT 815 BOYLSTON ST. (OPPOSITE PRU) 267-9267

THE COPY COP PRECINCT 2 AT 13 CONGRESS ST. (NEAR STATE) 367-9267

THE COPY COP PRECINCT 3 AT 85 FRANKLIN ST. (DOWNTOWN AT ARCH) 451-0233

CALL THE COPS FOR BOSTON'S FINEST VALUE IN PRINTING AND COPYING.

Linden Realty. Clean, well-managed apts. 783-1024.

BELMONT- 1F to share lge 6rm apt priv drive & garage 1 blk to T 15 min to Hrd Sq \$200+ call 484-2949 after 6:30pm

BELMONT-M rmt wanted to share lge 4 br apt in hse with 1M/2F. Yd, garage, 2 fr. Nr bus, \$150 + util. Avail now. 484-2991

BELMONT-Prof M sks rmmte to shr lge sunny 5 rm apt. 1 blk from T. 10 min to Harv Sq. \$210/mo + util Call 489-3658 eve & weekends I am a GM.

BOSTON- 2GM sks 3rd for 3 bedroom apt. lrg rm, prof professional, rent \$125 Plus util call 737-3307 between 6-9 pm, no sex calls, for 3

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BROOKLINE-Male student seeks same to share large furnished apt in house free parking walk to BUS225 + phone call 232-1588 7-9 pm.

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Guitarist seeks others any sex any instrument. I have many lyrical and musical ideas and big basement to nurse them in. But desire to rock out and play out is. Call Richard 332-8483 after 7 nights. No eggs please.

Serious musicians w full time jobs multi keys, bass & female vocals wanted. Call Dennis at 663-8



**TAX SERVICE**  
for MUSICIANS-location in Boston & Westboro 366-9535.

Established band seeks bass player versed in rock jazz blues for more info call Larry or Phil 395-6495.

Keyboard player needed lmd for wrking R&B grp. If interested call 445-1961. ASAP. Ask for Billy.

Est full time working band seeks keys Bass & guitar with vocals. Must have complete knowledge of R&B Blues Swing & Gospel & be free to travel. Please call 628-9338 anytime. Salary & lots of work.

Exp fem drummer & id guitarist/songwr seek F rhythm guitar & bass. Wrking twd nu band. Origs & choice rock 734-8264.

Bass player sought by working rock band. Vocals an asset 661-6910 or 354-4274

Exp. multi-keyboardist or id guitarist wntd. Top 40 dance band local steady wrk good pay. Vocals nec. Call 628-8597.

Local Top-40 rock/disco band lookin g for keyboard player Good bucks, call Peter at 322-9704 days 321-6538 evs.

Male songwriter/guitarist seeks female songwriter/vocalist for demo recording & eventual performing act. melodic styles only. Call noon-2pm 598-9568

Sax, bass, drums ned lmd, wrkg show band, rms & tran prvd. Call 216-447-1300 on or after 2/23; ask for Mike Ivers.

Kybd or guit wanted for orig nuwave pop trash band. Have rehearsal space and are ready to gig call Ed 783-3035.

Songwriter (30) contemp.folk (folkrock, country, blues) performing mostly orig material in Bos/Worc/S.N.H. area. Looking for accomp (voc&inst). Have ideas? I have songs. George 617-433-5852.

**BIG TIME DRUMMER**  
Fast rang main str orgns rock bnd w/ verified NY plshing & lbi deal sks drummer who is 1.versatile-plays kick ass & ballads w/ authority 2.rel & expd 3.drmm & amb 4.unatch 5.rstc 6.into comm qit rock not nw wave or punk. We are ntl. You too. Bgn Mon call Paul at 443-4517 or Mike at 331-4131.

**ROCK-A-BILLY**  
D. R. M. C. appearing at Fri. 2/27 at the French Club, Spencer St. Chelsea. For info, call 284-1444

Trumpet player wanted for well established top 40 wrking band. Must be able to arrange & travel. Call 344-6891

Lead guitar wanted for well established working band. Must do lead vocals & able to travel. Call 344-6891

Exp guitaris vocal performer who dojs bass and ten sax sks versatile piano player with vocal ability to form talented lounge act have work for dedicated pros Tom aft 5 891-5505

**LEAD GUITAR**  
Wanted to join rock band, we have LD vox...bass,drums,ps,lights,truck...work exp. & orig call 687-9397 days 658-2991 or 1-603-689-6353 eve

Estab band wrking 50 wks per year liking for multi keyboard player who sings kicks bass \$300+ wk. Call 235-4025 or 4714450

**PROMO SHOTS**  
PORTFOLIOS - Bands, Groups, Models, Actors. Best Prices in the East! Reasonable Facsimile, Ltd: 784-6726.

Bass player wanted vocal experience preferred must be dependable rock covers and originals call 447-0065 dya 5842855 evs.

Ld. vocalist (29) with multi kbds, strings, guit, and flute. lkg to join or form prgrv jazz/funk / rock band into orig. (into: Styx, Doobie,Dan, Stevie, ELO, etc.) have exc. range, quality, imagination, and eqip. 699-0231 Ricky/ lv. mesag.

Working GB Top 40 band seeks keyboard player for immediate work. Must have studio & voc ability. Call 756-5737 or 781-1757 Worcester area.

**SAX PLAYER WANTED**  
Pop rock fusion band seeks hot sax player. Experienced pros only. Call George 865-2282 evenings or Joe 628-7273.

**WNTD BASSIST**  
W/lead vocal abilities for original progressive rock band. We have management and production backing 24 track mast studio time Call Andy 247-1311

Want pianist for cover into Swing, Blues, Rockabilly, S.Dan E.Costello, etc. We are drums, bass, guit w/light voc, chops PA, ven, space. Must have elec piano w/acous sound. Dble or voc welcome. Frndly, cooprtve voc only 964-6547 or 661-2994.

Blues/Rock guitarist available 10 years prof experience equipment transportation John 492-5398

Modern Electrics t.m. seek visionary female multi-kybdist-synthelst-vclsr wrting stage presence talent serious 783-1472

Lead vocalist wanted for immediate GB work. Well established band, currently booked thru 82 for aud. call Alex 327-8485

**FIDDLE PLAYER**  
Southern Rock, Rock... Acoustic & Electric Violinist looking for part-time band. Call Joel 643-4750 evenings.

Skydog 2gtrs bees drums ak id vclz for Southern Rock Blue Swng guit/sound MorF elec. nd keys w/ vol PA ps lv spce Ted 258-6875 voc 963-7968 aft

**PIANO MOVING? 254-2200**

Drummer looking for wrking GP band prt time only. Have much experience local only call Ted 374-4639 have vocals

Worcester funk rock band w/hot orig tunes sks serious versatile drummer 755-1371 or 798-8670.

Fem vocalist looking for band or indiv doing some orig mat. style like Ronstadt or Raitt but flexible pm&wkends 387-0312

**BASS PLAYER**

Back-up vocalist wntd for rock band with single being released in March. Orig mat. Pros only. Don't waste time. Onyx 776-8886.

Rock guitar needed-Hi energy, licks, pwr chords, maturity exp. flash. Trans a must. Immediate opp. Call Jack 254-5123.

Rock pop fusion band seeks versatile bassist, frnties a plus. Call Joe 3-5 828-7273. George evs 665-2282. No wimps

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Professional w complete sound system available for all occasions Call Wayne 262-1591 or Jay 944-3910

Pedal steel player wanted by hot country-rock/swing band. Other instruments (fiddle) or vocs a plus-John(evs)969-2754.

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GB drummer very exp. experienced, looking for work Gary 284-8658

Ex Drummer (bass & Drums) need guitarist(s) to form rock band experience not a factor to rite person call Rick 472-3934 af 6

Skyak seeks an acc bass player into new jazz improv. African & Eastern music, friendliness + has time & energy for a band 623-2088

T-40, funk band replacing drums, keys, & bass to develop a serious, creative working unit. Have steady local work. Must be serious & hard working. 2541788 745-5246.

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Exp & versatile, seeks T-40 or GB work. Full or part-time, steady or fill-in, wrking sit. only. Call 561-0713.

Keyboard player avil. for part time. G.B. work call Jon 232-5997

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1972 model \$825 call 237-3967 after 6

Gibson Barney Kessel guitar \$600-Ovation electric Balladeer \$400. Lab Series L9 amp \$500. Fies power strip w/ MXR Phase 100 distortion & Dynacomp \$200. Call Ben 254-7938 956-6450

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Valje congas Quina + Conga + stands \$525 at Jacks yours for \$400 call 396-8002 before 5pm look brand new!

Farfas VIP600 w case-2 kybds \$700. Leslie 760 w cables, cover & preamp. 200 wattal \$400. Leave mess & no for Phil 1-251-3862.

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48 Button Treble concertina with rosewood endplates & ivory Buttons. Call Bill evs at 5680095.

Fender Rhodes 73 suitcase piano in very good condition. \$900 Evenings between 6:30-8 pm. 923-1914.

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EMC 360 guitar amp 250 watts RMS reverb Tremelo 2-15" JBLs sound great good condition \$450 or BO 275-7256 Grog aft 5:30

Vintage Les Paul: 1956 Gold Top good, '55 Custom excellent. Gibson made less than 500 of this model. 876-3958 before 9 pm.

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Vintage Les Paul: 1956 Gold Top good, '55 Custom excellent. Gibson made less than 500 of this model. 876-3958 before 9 pm.

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Outgrown your present organ? Move up to the Mighty Wuritzer. Mint cond, value more than \$12000, must sell for \$6000 or bo. Call 924-7152.

Prophet-5 synthesizer w road case & cassette interface, exc \$3500. Korg Lambda w road case \$1450. Road case for Yamaha CP-30 piano \$200. Blamp M2/V Xover \$100. Kybrd stand \$100. 923-1914

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Perfect cond. mandolin, clarinet, bass synthesizer. Classical & 12 string guitars. Best offers. 257-2378 anytime.

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Hammond C-3 for sale! Smokin' hot! Couped up! Dark wood, bench, base pds. \$1450 or best offer! Also: Hall-Omega 400 pwr amp \$325. Call 783-3287 & 468-4966. Keep on trying!

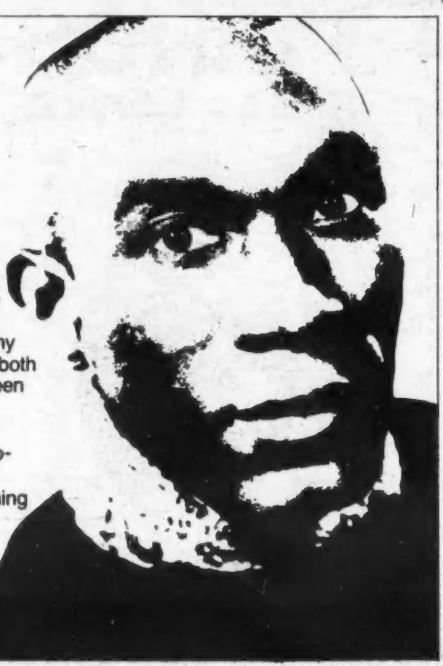
Guitars - Aria copy of Gibson Super 470. \$400. Yamaha G25G classical guitar w/hard case, \$250. Dave, 524-4438.

**SPACES STILL AVAILABLE CALL NOW TO ENROLL**

**The Joy of Movement Center** is pleased to welcome to its Dance Faculty **Bill Mackey** teaching Jazz and Afro-Caribbean Dance

Bill Mackey studied dance in Boston at the Boston Conservatory of Music, and in New York, at the Graham School (Mary Hinkson and Bertram Ross), New Dance Group (Donald McKayle), and Dunham technique with Syvilla Forte. He performed in the dance companies of Eleo Pomare, Talley Beatty and Rod Rodgers. Bill taught modern dance at Spellman College (Atlanta), modern and Afro-American at ICD and Afro-American at Harvard where he was the founder and artistic director of the Harvard/Radcliffe Afro-American Dance Theater, including a full evening performance at Loeb Drama Center. Mr. Mackey has choreographed many productions and appeared in others both on and off-Broadway. He was last seen in the NBC movie "Freedom Road," starring Muhammad Ali and had the leading role in Ray Bradbury's "Halloween Tree" at the Alliance Theater, Atlanta. Mr. Mackey will begin teaching at The Joy of Movement Center when the Winter II session starts February 16.

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**SINGER SONG WRTR**  
Am looking for the right situation. Call Mike Mann 277-2636.

**KEYBOARDS WANTED**  
5 pc GB band w/steady work for gd moments sks versatile keyboard plyr. Call Joe 331-3098 or 335-9166.

Musicians- creative counseling & psychotherapy for info call Sheldon Isaacs 566-1519.

Woodwinds t-a-s-fl w/id voc dbl keys seek musical t-40 group. Have good equip, attitude. No bad habits. Expect same call Mark 207-797-2533.

Pedal steel guitarist 6 yrs exp all styles sks full time work. Will relocate. Serious inquiries only. 203 481-3697.

Drms & kybds needed. We are bass & gtrw/inspired diverse orid pop & 24 hour 4 track space Jeff 776-7316 492-2151.

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666-5296 T. Max 566-5296 Guitarist, vocalist, song writer formerly of Art Yard seeks to form or join NWav pop rock bnd.

Pedal steel guitarist 6 yrs exp all styles sks full time work. Will relocate. Serious inquires only 203-259-3867

Bass guitar player w vocals preferred needed for partially formed oldies but goodies rock n' roll band Serious only need apply Call George 328-8442

**GOSPEL ROCK**  
Wtd Re-born Christians M/F in Brockton area sks bass gtr keyboarda horn singers strings to glorify Jesus in soft & hard rock Call John 687-7225 or 823-5777

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Needed immediately for high energy band. Excellent starting salary. Must read. Pros only. Call 964-4215

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**VOCALIST WANTED**  
Boston agency seeks female vocalist for ready to work, high energy, Top 40 act. Call immediately.  
254-5222

Pro lead guitarist with vocals need immed. near wkg cover rock band have contacts, rehearse brockton area, no ego/temper easy going people seriously committed call 378-4572

**VOCALIST**  
GB band seeks vocalist to work in Boston area. Must have transportation & some knowledge with Jewish music. Full schedule for Spring call Larry 963-1696 evs 331-2246 dya.

Estab rk bnd limg for ld eng bass pr w own equip & trans. Call Don 617-459-2997 aft 6 pm.

**BASS KEY GUIT**  
with lead & harmony vocal ability needed by drum & guit for R&B band w/cover & orig. Prac 4 times w/week in Reading. Serious attitudes & no egos of drugs Call Mike 944-5620 278-1342.

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75 Gibson LesPaul Recording w/improved output, bass, treble, fade switch & gd finish \$375 call 546-6318.

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Rare 1961 lga Paul sg pre-pattern humbuckers side-sway bar \$800 pr cbs twin reverb altec sp power booster master volume \$400 crown ic150 pre-amp \$120 all excel 323-6699

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String bass German flatback 3 size exc cond - no cracks, great sound, w case \$1650. Call Dave 267-0960, nites best.

Ge elec organ dbl. keyboard \$450 Leslie model 147 \$250. Ampeg b15 bass



'59 Fender Tremolux amp w/Gaussen speakers \$350; Call Lin at 725-1842.

Rhumbogue has PA system for sale. Basically same system as used in Johnathan Swift's. For info, call 1-233-4389

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Ludwig & Fibes snare Lud 26 bass drum Zilo 20pang LP ob conga stand conga drums timbales tama stands snare hi hat 6 tom mounts mikeland heads stocks accessories. 965-2985

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PA 2 Thelie Bass bins w/2 15 in EVs in ea \$500 2 EV 80x90 horn in cab \$550 1 Dodge B200 van 1974 85m \$1,100 Call Ron 537-1077.

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I am selling a Gibson Byrdland w/Grover machines. Excellent condition. Tone is Great. \$800. Call Steve at 345-4881.

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A beautiful Traynor mixing board, 6 channels, all the papers, Alesis \$350. Call Frank at 445-9681 between 12 and 8 pm.

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**PEOPLE**

**MESSAGES**

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Leslie Watertown 492-9709 Feb 24-25 8 30 Greg

Tall attr M 45 aka F Interested in folk songs, reading poetry, etc. out loud. Photo & phone to Box 120, Bedford, MA 01730.

Vy gd lking WM 30 prof empl med incl thr, dining out, music, Celtics, movies, medit, trvl, parties, qt times. I am open sincr, hnst, pragmatic, romantic, ak petite vy str sensiv, intel, W w/im intr for pos retrshp all answw phot apprpx Box 9647.

Feel less a person? Being the individual I am, to resort to bars etc to find a mate is an insult. Anything more? Maybe this. I enjoy watching the surf at sunset, preparing a meal for someone I love, music, theater, conversation, quiet moments and good times. I'm a man, 33, pleasing to the eye, looking for a man between 29 and 37 who feels as I do. Box 9894

SJF 25 attractive, stable, intelligent and outgoing, fed up with phoniness, insincerity, me supremacy and narcissistic attitudes, seeks SJM 25-30 with the same qualities for sincere, honest friendship. I'm just a down to earth woman with a lot to offer a man who knows how to give as well as receive. If you normally would never consider responding to a newspaper ad, please write to Box 9659. Sincere letters with photos answered first.

SWM 27 with Harpes seeks F i am honest caring intel feminine trim attractive prof into health arts friends growth fun Box 9789

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Join us.  
"EVENINGS"  
Where the atmosphere is only half of it...  
Call BRT-0765  
Mon-Fri, 6-9 p.m.  
Sat., 12-6 p.m.

**SWING PARTY**  
Couples Only, every Fri & Sat. Private home, Whippool saunas, much more. Couples only write: Box 296, Concord, MA 01742.

**LADIES-COUPLES**  
WMBI CPL will give free sensual massage 2 fill yr void between fantasy and reality. PO Box 263 Quinebaug, Conn. 06262.

Straight WM 37 will give spankings to guys 18-30 Pants down bare botm spankings given Sane understanding Box 9429

Sensitive man seeks women for mutual sat. sexual rend. Discretion assured. Send name address phone no to Box 9616

**SENSUOUS WOMAN**  
Your special fantasy fulfilled by handsome WM. Send photo and let desc your fantasy to Box 833 Derry N.H. 03038.

GWM 33 slim gd lking str aprpx lking for masc gdlyg guy 21-29 for frndshp-Sincere, & Discr. asrd & expected-I have a lot to give to the right guy. Athletic type? I'm trained in massage & can teach. Send disc tr. photo? to Box 963-Stoughton Ma. 02072

**OLDR SIS/MOM**  
Please write if you're an understanding lady & would consider giving a slim petite 30yr old SWM a proper spanking using a hairbrush. No men drugs sex & absolute discretion Box 9630

**LADIES COUPLES**  
Handsome 35yr old Les Majors type man seeks you for Fr Or gourmet pleasure Box 443 310 Franklin St Boston Ma 02110

**ATT COUPLES**  
WCPL early 30s into movie and Polaroids would like to meet sincere couple who enjoy same. Along with a down to earth relationship. Wayne & Heather PO box 201 Pinehurst MA 01866

**GOOD N PLENTY**

Bxm lng legged dark mane gr eyed vision desires to satisfy U. Yr wild & intimate frays will come true w/strf refined beauty. Only dect socell prof men nd apply 4 mutually rewarding retrshp Bx 52 291 Huntington Ave Boston 02115

SWM attr 40's, wishes to meet swinging Female. PO Box 1545, Lowell, MASS. 01853.

**A LOT TO GIVE**  
Attr trim SWM exc mid 40s aka warm touchable lady // romance & caring Ritz Wilbur Thr Lord & Taylor Frederick fashions morris & mesh I suddenly found I did not give or get a Valentine U won't be sorry Value important A photo wud be nice Box 9618

Prof GWM early 40's trim and very attractive seeks to service straight or BI Black men. Age unimportant. Total discretion assured. Please send descriptive letter. Box 9927

Attr WM would like to meet attr petite 40-50 WF for dinner talk & enjoys or love reply to FD PO 272 1/2 Bilerica Ma 01862

SWF 30 5'5 140 blonde/grn attr, loves Italian (i.e. missionary) & greek culture! Ska alm well-hng & cut Man age 18-45. Box 9821.

**LONELY?**  
Are you seeking friends & have a hard time? This BIWM is in the same boat! Write to PO Box 1353, Lawrence, MA 01842. Hurry!

Spirited WM 29, aka unattached above average WF 23-32 for fun and good times. Puss last rel Photo & phone pls Box 9655.

GWM 38 6'2 196 Br hr Bl eyes warm, sincere, friendly, discreet, into life, happiness (mine and yours) plays, dining out, etc. Looking for same 18-26 to cuddle with, enjoy life with a generally just enjoy good feelings together. Be warm, friendly, dont be fern, dont be a phony, just be nice!! Box 823 Boston 02103.

**PROUD ATHLETE**  
If the gods gave you a real good body that you succeeded in developing with a serious training (bodybuilding, weight lifting, martial arts or else) and if you now want to improve your posing skills by experiencing private posing, this serious young professional who has some knowledge of the question would be interested in hearing from you. Send detailed letter to Box 9753

**FIRST IN NEW ENGLAND**  
Introduction Service: There are many Gay & Bisexual men & women in the Boston community who are sick & tired of the hassles of the bar & disco scene & would like to find an alternative means of meeting other adult & intelligent people in an environment conducive to the development of relationships Call 232-3377 for more info.

SWF 35yrs 5'8" 130lbs - lovely gentle caring woman would like meet unattached gentle bright sexy bus/prof man Box 9755.

Free adult photo exchange. Send photo with SASE Will exchange for similar photo No fee. Discreet. Box 9684

Looking for a roommate? Try MATCHING ROOM-MATES INC. Register today at 251 Harvard St, Brookline (Coolidge Corner).

**SEEKING MATURE WOMAN**  
White, married male 40, seeking a refined white married female for tender caring daytime encounters. Absolute discretion assured. Noprofessionals please. Please respond to PO Box 2704 Frammingham, Ma 01701 with pay phone number and dates and times to call.

**LADY BI OR SRTGHT**  
We, (I 28 blonde 5'7 36C 28 38) he (40, 5'9 160 hndsm & wll endwd) seek a lady to join us for friendship, good wine, smoke, & lots of love. Reply with photo or descriptive letter to Box CY 4, 400 Comm Ave, Boston Ma 02115 NO CPLS OR MALES.

If you're a pre-op looking for an honest sincere man/woman relationship write to DLD 1133, 310 Franklin St Boston 02110.

BIWM 5'6 115lbs slender & lithe. I don't do anything-but you can. PO Box 419, Allston Ma 02134

**BE A WINNER**  
Motivated, attr 18-30-Find yourself w/ west coast studio. Photog/modeling & acting. Send photo, descr, resume. Box 9687

**18 YEAR OLD**  
Attr WF mstrs seeks successfull businessmen for the finer things in life and to take care of me. Box 9761

MWM 39 seeks WF for massage & sex. Mutually rewarding. Box 298 104 Charles St. Boston, Ma. Discretion assured.

**WHIPPY BOY**  
Sub WM 21 aka dom fern into discipline, corporal punishment humiliation xdrsd forced or bndge strap my butt Box 9686.

WMC looking for cpl & BIF for fun & small parties Must be swingers. No phonyes. PO Box 286 W. Boylston Ma 01583.

F who were born to serve fulfill your fantasy with this WM PO Box 214 Morningdale Ma 01530 Beginners special attention.

**PANTIE SLAVE**  
WM 30 loves to look up dresses and remove panty of F exp dom. All your desires fulfilled TVs considered. Pic ph if poss Box 9905

BIWM North Shore 40 5'7&A in-exp hary seeks 1 or 2 BIWM/GWM Grk active non-hairy any age for hassle free sads. Discretion essential 1st exp fantasy of threesome accept one to learn Have car and pad Write full confidence Box 9872.

Handsm 24 yr old M intra in meeting olodr successful W for discrtr retrshps. Reply in confidence to PO Box 163 NO. Chelmsford, Mass 01863

**MALE ATHLETES**  
If you are gdlyg well bit & not afraid to privately exhibit your male beauty 18-21 PO Box 1554 Box 02104 Photo & phone.

GM/50 wants to meet M/25-40 for frndshp. Will try hard for the right guy. I am fr/act & gr/pass;like C-W music,food,drink or just good nights in the sack. You are husky,hairy,hmy & need lots of action. Don't waste time if phony or 1-nrtr. Write w/details to PO Box 313 Reading,MA 01867.

**SEXY-SEXY SWINGERS**  
We have thousands pretty gals couples guys bit See their nude photo ads in "Continental Spectator" 132 pages of swingers worldwide. Latest issue \$6 to CS 147 W 42 St Rm 603 NYC 10036

Attr WCpl early 30s seek BIF for 3ocms discretion assured Ph no & photo a must. PO Box 745 Stoughton Ma 02072

GWM 32 romantic sincere clean- cut gd lk prof 5'8 blue eyes mstache 150lbs gr pas fr act/pas seeks sex & frdshp with virile clean cut males PO Box 281 Hanover St 02113. Send photo.

WM if gd lkg wd lk id gd lkg wd bit WF for rewarding encounter. Pts send tr photo ssa Box 18, 400 Comm Ave Boston Ma 02215.

Wl give ori enma + rev gldnshwr + more 4 firm demanding master Box 9766

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MASSAGE FOR MEN BY WOMEN  
OVER 40 OF THE LOVELIEST LADIES ON THE EAST COAST  
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**THIN BLACK LADY**  
You were in my cab in Blue Hill Ave in late 73 and asked me what's going on, remember? If so please call Tom collect 212-489-0788 bet 1 & 2 pm anyday and tell operator Ma Smith is calling.

John Lennon is dead now, but his dream must not die if you were at Copley Plaza Mem. Serv. in Dec. please call 924-8426. Let's not look back and mourn but look ahead and hope.

**VOLKS**  
You picked me up on Charles St after bars closed 1/1/81. You going to Maine. Took me to Ea. Bo. Had grand time! Let's do it again, soon. Box 9906.

Jean George-letter was great My tel no is my box no times 619 then add 1385 please call between 9am-1pm Mon thru Fri to set up for 3/5 HJ Buri call me for time Jackie.

Tom from Conn on the first floor you are gorgeous I miss seeing you. Your sweetheart Linda.

Tom 8 age 24, rec ltr call 889-0393 aft 3:30pm Box 631 Merrimack, NH 03054.

**PERSON TO PERSON**

Prof DJM 38 intel sens attr aka to meet F with similar qualities Box 9631

**MADAME VON MECK**  
Philosopher WM35 working on staving off apocalypse via non violence seeks friend. value exchanges could be social. emotional. Time to translate winter dreams into action Box 1114 Boston 02205

GWM friendly prof 35, aka guy 18-35 for sinc frndshp, a glass of wine, symphony or a souffe Box 692 Astor Sta Boston 02123.

SJM 23 stndt vy attr intel etc seeking SJF 18-3 for dating and possible relationship. Will answer all replies. Box 9759

Sinc SWM 29 aka SWF for dating & friendship. To enjoy movies, dinner, lounges & quiet evenings. Box 9636.

SWM Business exec. young 46 gd looking honest staple w sense of humor, social drinker, likes dining, dancing tennis, movies etc. aka attr neat refined SWF 28-40 for lasting commitment, marriage & family. Write P.O. Box 636, Malden Mass 02148.

Handsome SWM 29 nice guy ska F 18+ who enjoys good smokes, music & fun day or night. Ed PO Box 720 Quincy MA 02269.

Sinc educ nev-marr'd, No Str WM 39 like to meet nice/slender female for compshp (age unimp) PO Box 354 Peabody 01960.

Jack (Metropolitan) you never said goodbye. Well, forget art let's dance. Look for me at the Rat Thurs Feb 26.

GWM 24 vy attr cinshv sinc reg guy to mt same 22-26 for frnd pos rel. Lets share gd times. Serious only. No weirdos. Thanks. Box 9958.

What is New England's most exciting single's club? See DATING section.

Attractive male teacher artist recently divorced and 42 would like to meet an attractive earthy girl. Box 77 Cohasset, Ma.

F 22 seeks M 20s for new wve fun. Interested in friendship. Maybe more. Box 9942.

**MAN TO MAN**  
looking for someone who is alive, athletic, intellectual. I am in 20's, attractive, vity interested in music esp rock, sports, movies, etc. Friendship important descriptive letter Box 9943

When school ends is that it? Tall attr WJM 20s, warm, witty and alive aka JF with similar qualities for open honest friendship. I'm easy to talk to and be with. You've read these ads now's the time to respond. Box 9928.

**AS ONE FOREVER**  
Man seeks woman born of the same stuff for one peaceful world 3/18/83 seeks 9/17/85 Harmony Freedom ecology fun Box 9609

Please Address Replies to: **The Boston Phoenix Classifieds**  
Box No. **367 Newbury St. Boston, Ma. 02115**

WM no ties needs F for dancing fine dining humor, looks age 18+ mean nothing answer all hc 400 Commonwealth Av Suite Cy Boston Ma 02215

**JIM MORRISON**  
Are you out there? I'll never believe what they said about Paris. I want to meet someone with your outrageous qualities. If there's any guy out there who thinks he can live up to the Morrison legacy please write to Box 9870 and let me know how to contact you. Please send recent pic. I'll be your Pamela if you'll be my Jim.

**MEANINGFUL**  
Profound SWM 38 educ tall dark and maybe gd looking seeks real good vs. just seeming good through a woman's inspiration. I love sublime music, lovers and labors of love, woods & mountains. I dislike complacency, jazz, occult, smoke, drink, ball sports. Cheer my day with some bright good you might enjoy with another. Write Box 108 116 Mass Ave. Boston Ma 02115

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**BATH MASTER CAN PAMPER LADIES**  
Gd lking WM 45 kind gentle will give girls 18-45 bubble bath massage bath powder all over. Or, delights. Life spankings. Your place or mine. Be treated like a queen. No fee. Am sincere honest gentleman. Will only do what pleases you. Box 9923.

WM 40+ attractive affectionate desires to meet WF attractive affix who desires change of pace exp of older man We'll both be sincere discreet name no time to call Box 9936.

BIWMarrM 30's trim prof machin attr seeks same who wants to supint straight life in no risk ongoing rel of reg act & pas sex attr. Bos. S. Shore best. Box 148, 310 Franklin St Boston MA

Working girl, attr, well-read, 25, openholic, aka successful older-man for dining out, Symphony, theatre, laughs. Box 9924.

Celebrate the unspeakable with other beautiful people at our Church of Mortal Beauty. Only those as stunning as their foto invited to join. Box 9934

**YOUNG BLONDE**  
This exceptionally attractive blonde, 24, would like to hear from selective gentlemen under 40 who desire a relaxing relaxing in plush surroundings. I will surpass your expectations. Please send calling card to Box 9913

WM 38 v attr aka F 25-45 to go to Plato's NYC exenses paid send phone number Suite CY 63, 400 Comm Ave Boston Ma 02215

if you are a female between 25-45 yrs old & want to meet a gdlyg 33yr old WM who is warm, affectionate & vry sensual then look no further-PO Box 470 Frammingham Ma 01701

**SLAVE WANTED**  
Dom WM 45 6'2, 185lbs discreet clean, aka submissive female for discipline, bndge, spanking, sex etc. Your limits respected I am from Salem NH but can travel anywhere in Mass or NH Send phone no., lr, best time to call. Box 9915.

Very attr BIWCpl, 27 & 34, wants to meet other bi-couples for sharing of sensual pleasures Write us & incl ph no. Box 9933

Feminine WM 44 5'10" 140lbs desires F role seeks atr masc cut end musc well-bit M who enjoy prolonged passive Fr but no recip and fantasy photography erotica. Have my own apt. Rec pic Box 428 104 Charles St Boston, Ma 02114

**A CHALLENGE 3 FEMALE WRESTLERS**  
\$150 a wk seeks atr masc pin me. Frankly, I don't think any woman can pin me. You're all such whimp! Me? I'm only 5'6" & weigh 140. Who out there is woman enough or are you all chickens! Box 9939

Handsome SWM stud 20 seeks attr. Sensitive SWF 18-22 for rom & intim. relationship. Likes movies, concerts, dinners, and dancing. Lives in Lowell area. Pictures preferred. Send note and phone no. to box 9925.

Masterful Male wants u 2 come 2 me Fantasies explored no answer without phone, photo, a licking opportunity Bx 363 Millbury

GWM 33 seeks younger brother type 18+ for camping, mtocycling, mutual or. Bl. Sirts OK. For photo, Box 234 Hooksett NH 03108.

GWM 30 attr creative fun loves all arts esp class mu & movies aka sim attr M,B or W. I'm 5'8" 150, spicy food addict Box 9885

BI WM 26 aka F & Cpls Fants fulfilled in B&D, S&M, etc. Dom & Sub wlcms. All ansd. DLD Box 478, 310 Franklin St. Boston MA, 02110

**BISEXUALS**  
There must be others who would like to talk about their sexuality. I would like to form a small group to meet regularly West of Boston area. Thankyou, BIWM 25, Box 371, Maynard, MA.

WM 34 I like or lovemaking w/ lovely slim sensuous ladies. Let's meet, have a drink and see if the singles develop. You'll have fun if you come and write Box 9928 please phone

**SATIN DOLL**  
Follow a pair of silky long legs into my parlor. I am the most beautiful of color you will ever have the pleasure of knowing. Refined successful gentlemen only Box 9935

**YOUNG**  
GWM 5'8" 160lbs executive would like to meet young person 18+ for fun. Sex not necessary Box 9932

**18 YR. OLD**  
Attr WF mistress aka suc bus man for the finer things in life and to take care of me. Send card and info to Box 9761.

WM 38 wants petite WF mistress who successful bachelor with a lot to offer nds once/week sweetness PO Box 266 Stoneham Ma 02190



BWM early 20's 5'10" 150 lbs smth body aka 2 smir friends for hrs of erotica. Box 221 Winthrop 02152

**LOWELL AREA**  
2 Gay studs 20's sk other yng guys 18+ for relax uninhibited sex Allow 4 wk Reply Box 9745

**SENSUOUS BLONDE**  
Stature, provocative, lovely blonde aka kind successful gentlemen for pleasure-filled rendezvous at his place. Discretion assured. PO Box 663 Boston Ma 02123

**SPECIAL COUPLES ONLY**  
Even more fun than basic swinging! We enjoy totally uninhibited, trim couples for exotic evenings which include: dramatic scenarios, fulfilling of fantasies, the girl wearing heels, lingerie etc., Roman baths, light B&D, (no pain, just the fantasy) plus your creative ideas. Send photo and info Box 94, Newton Mass 02159.

**36-25-36**  
Enjoy a relaxing hour with a striking blonde at her comfortable South Shore apt. I'll tickle your fancy! Box 9737.

**FIRM BUT GENTLE**  
This tall handsome well educ. Male wishes a sincere & sensitive long lasting and meaningful relationship with a Female who is beautiful of mind. Only after our compatibility is proven in all areas will I then teach this special woman the joys of total boudoir submission, fantasy and highly creative erotica. Write Box 222, Newton 02159.

Black men there are a group of very hrry white gals who crave sex with black men. Send SASE to C.N.Box 263-B L.I., NY 11516.

**NEED A SPANKING**  
SWM 30 will explore spanking fantasy with woman who wants her bare btm warmed. Feel a naughty thrill as your panties come down and you lay across my lap. Try your fantasy. Will satisfy your needs. Am honest, safe, discrete. Write Box 9812.

**EXCITING PEOPLE**  
Are what I need to satisfy my sexual needs. SWM 30 wld like to share warm sexual time with marr/sing woman or couple. Am warm/fun/atrr/disco. Tell your needs/fantasies. I like to be with folks who enjoy sensual sex. Send phn/photo to Box 9819.

**EXHIBITIONISTS!**  
Sexy M will write to Cpls, Gals, Guys into erotic fantasy games. Swap pic, ideas. B&D Lovers also. Marrs, Box 278, Hampton, N.H. 03842.

WF or WC 25-40, younger 18+, K, looking for sensuous funtimes. Send photo to this well built Black Male. Box 9867

**NORTH OF BOSTON**  
Uninhibited prof WC 40-50 seeks similar cps for swinging fun. We like it discreet slow easy & always. Age 18+ & distance no barriers Box 9856

**X-COUNTRY BIKER**  
Athletic GWM 27, touring W. Coast, Rocky Mt Summer 81. Need friend, poss lover before, during, after trip. Love outdoors, run, bakbtl, new wave rock, Tolkien. Box 9896.

W male 40yrs 6ft 210lb good looking well built. Am interested in sensual massage from sensitive well built masc discreet man on reg basis. No pros pls. Avail midafternoon or 3-5am those with phone given pref. PO Box 31 Back Bay Annex 02117.

Married but bored M 40 wld like to mt F in same sit. Disc a must Box 9847

**GENTLE SEX**  
WMSO coll prof with limited free time seeks WF18+ for gentle loving sex fantasies fulfilled. Frank PO Box 718 Boston 02102.

**M SKS X-RATED CPL**  
Attr WM 34 aka atrr at cpl 25-40 to meet for Xrd movie and ? F must be or. Place avail. Discretion assured. Box 9954

**R U OBEDIENT**  
SWF-Slave-Answer this ad now! Must serve M&F; we are kind but firm, could b live-in, we will train, loyalty a must. B&D-S&M. U will serve us well in all ways. Must B large baid. Send SASE recent full length photo, phone age 18-45, no TV! Box 9760

Attr BIWM 33 5'10 190 wants to fulfill your fant w discreet. No suggest too outrag. All rap answ, send let & pone. Box 9959.

WM 57, seeks partner M or F for gentle massage write boxholder PO Box 555 North Amherst MA 01059

Cpl aka Bi fem 25-35 to share relationship. Phone & photo please. 4 wk to reply. Box 9960

Oriental M 34 pleasure slave will serve erotic F/couples & teach oriental art of love/BD Box 1381 10 Milk St Bos 02108

**WOODSHED**  
Old fashioned bare bottom diap has returned. If you are in need of a trip, contact me. WM. Sex at request. Only sane discreet Box 9941

SWF 25 5'3 120lbs bidn bl eye enj engli life but looking for smthing nu & diffrt fun hrng & enj good time and ttr of persuasion & pic if pable, box 9945

MWM 33 constantly in heat aka anatomical F 4 fantasies erotic rub boudoir activities ect bwt. Ron, Box 76, Raynham MA 02767.

Go both ways? WCPL seeks BI-F 18-45 to share in good loving send phone No. fulfill your fantasy will answer all Box 9909

Cute Sub M TV aka tough tall F or M with expertise & desire to make me appear & live as True F Box 62 Patchogue NY 11772

Gay and living in the greater Nashua area? See Miscellany Bulletins.

Attr SWM 29 wishes to meet a full figured F somewhat heavy with intel & sense of humor. Age (18+) no factor. Box 9966

**FINALLY**  
Successful gentlemen and executives, you finally have an out. Relax and enjoy a 21 year old model in the privacy and perfect atmosphere of my exclusive city apartment. Please write Box 9977. Couples welcome.

Are you a sophisticated, free-spirited atrr open F who would relate to a sensual woman as completely as her man? This petite selective MBIF offers much in return for a lasting friendship with a F like you. Send photo and or phone to Box 9946

W Cpls now to swinging seeks the same she 23 He 40 & safe Write to M&C PO Box 201 Pinehurst Ma 01966 photo & phone.

**SEX THERAPY**  
Experience sex surrogate available for private session for info send phone number to Box 9961.

Receive For Lovers Only Magazine. Over 900 companion ads ea. month. Annual subscription send \$15 to PO Box 2242, 373 5th Ave, NY 10018.

**BOX INQUIRIES**  
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-6 p.m. Mon-Fri.

SWM 24 ed ath soft vygdik was talked into an enm. Whooh! Inhibitions & stoic indifference with everything else. Eager 4 a repeat. Box 9946.

**GAY? CALL NOW**  
See Dating section-Steve.

**SURROGATE THERAPY**  
Enhance your sexual functioning with women via sex education and therapy by professionally trained female surrogates. For more information write Phoenix Box 2097

**MALE STRIP**  
This very well built sexually attractive straight SWM 29 will strip for 1 or more atrr yng (18+) SWW Just for fun, no sex or hassles Send name, desc & phone Box 9917

Happily married BWf's 30 yrs old seek Singl or Marrd BWf for frndshp & sensual times phone a must photo if poss PO Box 72 Holliston, Ma 01746

BWF 26 would like to meet other BWf for caring friendship & good times as well as talk. Box 9919

Tall, clean-cut Chinese N 30s seek discreet affairs w bored women. Mon or Fri-advance notice Box 181, 118 Mass Ave Boston 02115.

Gentleman would like to find a woman who would flagellate me. I am a well educated man. Write Box 342 Somerville Mass

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Gdlooking MWM 28yo successful wld like to meet an atrr S/M/D woman to be a friend and share some special moments. Incl. way to contact. Write Box 648 104 Charles St Boston Ma

Please Address Replies to:  
**The Boston Phoenix Classifieds**  
Box No. 367 Newbury St. Boston, Ma. 02115

**SEEKING GIRLS TO FIGHT OR WRESTLE**  
private film collector seeks to film fights or wrestling matches, either real or provocatively acted out by girls. will pay \$100 to \$200+ per girl per match, nothing difficult, prefer girls with large breasts, muscular legs, or both; send tel. no. or address to: John Cain, DLD 88, 310 Franklin St., Boston, Mass.

**LINGERIE LOVER**  
SWM, 33, 6'0", 190lbs, used to dress in panties, nightgowns, nylons, etc., wants to get back into them. I'll answer men & women. I'm sincere, straight looking & intelligent. Box 254, Bloomfield, Ct 06002

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Services rendered for the distinguished businessmen & businesswomen. All calls must be verified. 617-EA2-8933

**SUNSET ESCORT**  
Lovely female escort referral service. Verified calls only. Discretion assured 451-5725  
20 yr old Keith wldt 523-3136  
International Escort Referral Service. Why should you be alone? Call 241-7517, 10AM - 10 PM Greater Boston area.

**ESCORTS OPPORTUNITY**

**Female Escorts Wanted**  
Escort work is a lot of fun. If you are 18+/plus, attractive, own transportation, send name, photo & phone for immediate response to: B.H.P.M., No. 899, 104 Charles St., Boston, MA 02114.

Message. Outcall servicing No & So Shore areas 24 hrs 588-3883  
Sensual massage women only priv & discreet 266-2333 Alan  
I am a precious gift to all men call for massage 720-0392  
PRE-OP-Strange Forbidden fruit F Massage. 720-0846.  
Scott women only 891-7885.

Just the two of us, with Diana. 675-0001.  
Come. Get a load off. Massage by 1 or 2 females 267-8079  
WM20 exp w/GMs opla Fa 24 hrs ser only incalls lan 536-1779

**MAN HANDLERS**  
Rugged goodlooking men for complete body massage in or out calls 266-3433 Greg or Jeff.  
Steve, atrr, vers. 267-8457.

20 yr old well built will make your body feel great. Ask for Keith, 523-3136. Massage.  
Well bit GWM will massage Call Jim 247-0480 aft 6pm.  
BWM Men only Vince 277-5908

**PRE-OP QINA**  
606-3848.  
Lovely & exciting is what you need. "Out". 344-1619 Massage.  
Relax with good massage near MGH Call 1-12 367-1432.

Message-4 pre-ops to choose from 367-6325  
Nicki & Chety call 492-7806  
**HONEYDEW**  
For the man who desires a heavy, voluptuous woman call 263-1516. Massage.

**BLONDE ROD**  
is back. 24hrs. 536-7223. What's your pleasure?  
Framingham Marlboro area Young male massage for men student rates available. 488-8891.

**BOB**  
Attractive brite presentable versatile. Just tell me what you want.  
617-489-3479  
out calls only

**DAVID**  
For the finest in young male massages. Discretion assured & advised. Send phone no. Box 9963  
Woman only, South Shore area P aul call 344-4320 between 10-10 no couples

**CHRISTY**  
Unlimited extras by Lady of Color Hollywood Goddess. Smooth -creamy & rich like butter. I'll spread all over you. Come softly to me & try the best massage relaxation. For the time of your life. CALL TODAY (Public Gardens Loc.) 586-1883

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Let this tall, leggy bl. mess. away yr. blues in total quiet & comfort. Fantasies, dom, a lovely time!  
DIANNE 232-8854

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Top Males & Females available to discreet professional people.  
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For a hot, tantalizing massage with a masculine male who will please your every desire. Call between 9 a.m. & 10 p.m.  
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Capitalized words	.50	.50
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**MAIL TO**  
THE BOSTON  
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Guaranteed ads cancelled after the first publication will receive a refund of one-half the balance of the second week.

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**CLASSIFIED OFFICE:** 367 Newbury St., Corner of Newbury St. & Mass. Ave., Mon.-Fri. 8:30-6.  
**IN BOSTON: NEXT DOOR: Sunny Corner Farms,** 359 Newbury St., Boston, Mass. until 2 AM  
**IN CAMBRIDGE: Tech HiFi,** 38 Boylston Street, Cambridge, Mass. (Harvard Sq.)  
Deadline for all drop-off points is 2:30 Thurs.

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Regular Rates

This	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Commercial Rates
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\$3.25																\$3.75
Each																\$3.75
Week																\$3.75
Addl.																\$3.75
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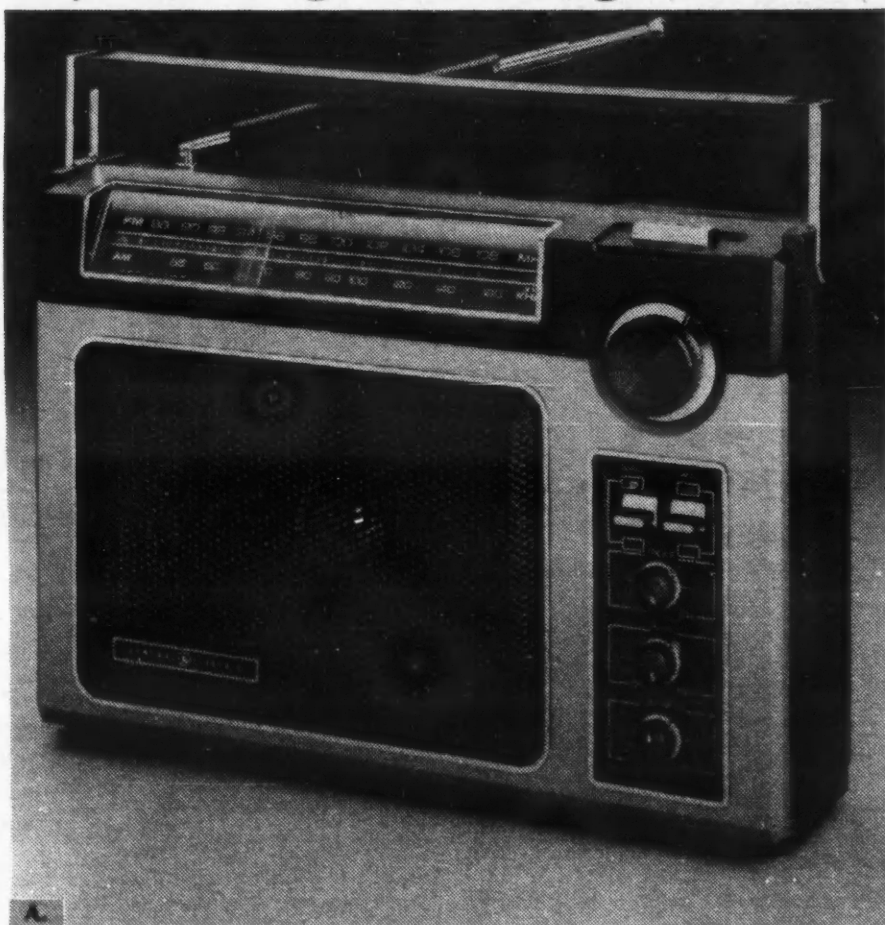


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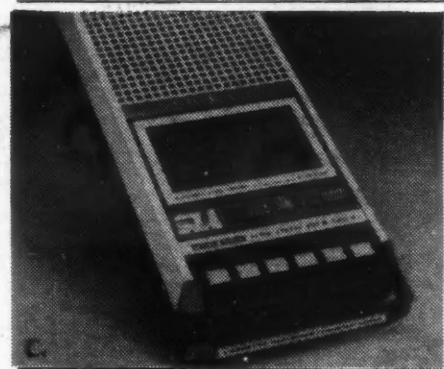
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BOSTON AFTER DARK  
**ARTS &**  
ENTERTAINMENT

THE BOSTON PHOENIX, SECTION THREE, FEBRUARY 24, 1981

# Prisoner of success

by Paul Attanasio

The first time I interviewed Norman Mailer, over a year ago, I showed up at his Brooklyn Heights townhouse wearing a splint. I had fractured the fifth metacarpal head of my right hand in the course of punching a bathroom door; since the relations of most writers with their hands and their doors are of the love/hate variety, this misfortune was not unusual. But I was sure Mailer would be impressed. I figured he would assume that I had broken my hand on someone's jaw — this type of injury is even called a boxer's fracture, because a good fight is about the only way you can get one. Well, I was wrong. Mailer took one look at the splint and said, "What did you do, try to knock down a door?" It was sort of unnerving. I was in his power.

To a lot of young writers today Mailer is an icon, the father-figure they look to learn from and triumph over. In an age of extraordinarily narrow, parochial concerns, only Mailer is out there trying to write about America, the killers and the lovers, the banality and the magic, the violence and perversity of the darkening dream. And in an age of highly polished, tight-assed prose, where good writing has become a bourgeois preoccupation, like good wine or good cheese, only Mailer is writing the risky, alternately tough and delicate prose that is going to be at all useful in the '80s. There is a sense of a new Romanticism among the best American writers, and I think Mailer will turn out to be the biggest "literary influence" on them. And if as good a young writer as Jayne Anne Phillips can cite Mailer as someone she admires, I can begin to believe that I'm right.

Mailer's latest, *Of Women and Their Elegance*, is an imagined first-person memoir in the voice of Marilyn Monroe. It's the work of talent, not genius; Mailer could have written it in his sleep. Which isn't to knock it — pieces of it are as good as *The Executioner's Song*, which is to say very good indeed. The kind of book that Mailer could toss off like this is beyond the grasp of all but a few American writers. Still, it's nothing more than a brilliant exercise on the way to his next novel, expected sometime in 1982.

Shortly before New Year's I met Mailer in the offices of Simon and Schuster, to talk about the book and about literature in general. He looked well, thinner than when I last saw him, and vaguely tanned.

**Phoenix:** I guess the obvious first question would be: Why another Marilyn book?

**Mailer:** Well, after the reception of this book, I'm asking myself that question. (Laughs.) I did it because I wanted to do it, and I enjoyed doing it, and I thought everybody would say, you know, 'Hurrah for Norman Mailer, isn't he a virtuoso.' Instead, they said, 'That no-good lowlife, that vulgar hooligan, that outrageous slanderer of a lovely lady's legend,' etc. I was intrigued with it because I never was satisfied with *Marilyn*. I felt that it had an awful lot to say about her but that she never necessarily emerged, she was never a presence. So I wanted to try and do her from the inside — see if I could.

You know, it's conceivable that in ten years I might write a book that would be a companion to *The Executioner's Song*. It would be entirely within Gary Gilmore's head. That would be interesting to do — it would be a brand new book, as far as I was concerned. I could tell you that at the moment I would write such a book everyone would say, 'Why Gary Gilmore again?'

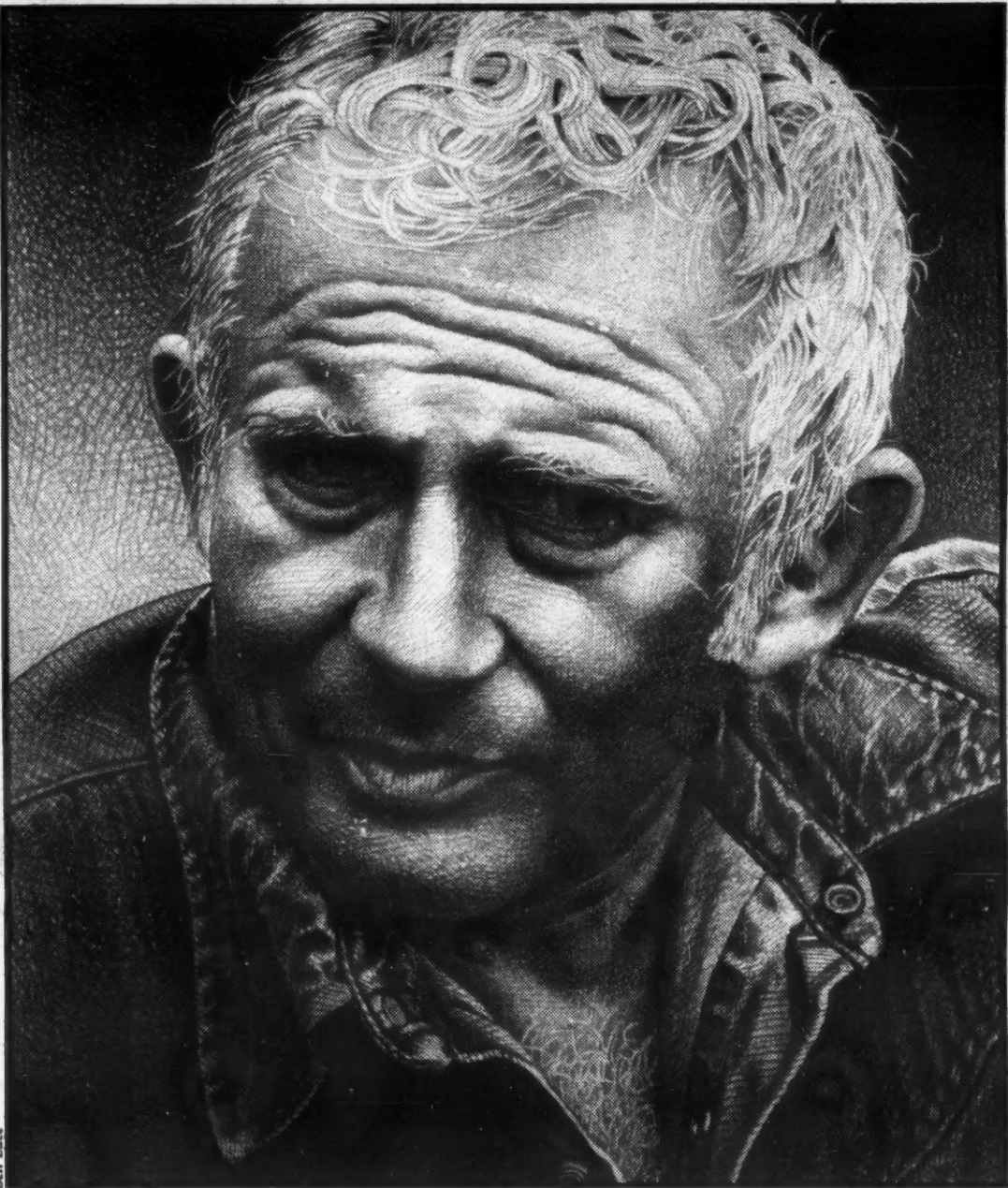
I must say that Marilyn absolutely fascinates me. I think the reason may be that, in my mind, she's an angelic witch. There are very few witches who arrive at immense celebrity, very few; the nature of a witch usually is to be secretive. And I've always been fascinated with angels, the idea that certain women have something angelic about them. It's a profoundly sentimental idea, in fact it's so sentimental it goes beyond being sexist: it's probably — could you say, machoist?

**Phoenix:** I agree with you that it is fascinating. I think one of the problems with the Women's Liberation movement, which I think did a tremendous amount of good, mostly for men —

**Mailer:** I think that's a good point. I think it did more good for men than for women.

**Phoenix:** I think a lot of it was harmful in that it tried to flatten the differences, and make things a whole lot less interesting.

**Mailer:** I think it succeeded in making things a whole lot less interesting. It also wrecked the Democratic Party. Ever since the Women's Movement came along, there hasn't been a Democratic politician who's ever dared to



Ben Luce

open his mouth and let anything more forceful than oatmeal come out.

**Phoenix:** One thing that struck me about the book, though, was that I didn't think it was progressive in the way almost every other one of your books was progressive. I thought that probably no other writer in America could do it, but I didn't think you were doing things that you hadn't done in previous books.

**Mailer:** Except for entering a woman's mind. I barely tried that before: maybe Elena's letter in *The Deer Park*. I've always been afraid to get into a woman's mind. In *The Executioner's Song* I was able to get into a great many women's minds, but I didn't feel I had done it — I felt it had come about, you know, just because they were wonderful subjects for interview. And so I'd say that the nearest I'd come to getting into a woman's mind before on my own was April's mind in *The Executioner's Song*. Practically everything she said was in interviews, but I had to put it together.

That was the only thing I felt was new in the book. The rest of it, I confess, I wanted to do one book where I wasn't stretching. It had been a big stretch on *The Executioner's Song*, and my book about Egypt is a huge stretch, so huge that I walk around winded most of the time in relation to it. And I thought, 'I want a little vacation.' And it may be that the book suffers from that.

**Phoenix:** In the Author's Note to the book you dismiss the whole fact/fiction debate. Do you think any of it is useful, or do you think it's just a lot of wind?

**Mailer:** I think it's a dumb debate, I must say. If a novelist can take someone who's a legendary figure and invent episodes for them that seem believable, then they've done something wonderful. There's that meeting between J.P. Morgan and Henry Ford in *Ragtime* — I think it's one of the best chapters in American literature. It told me an awful lot about Morgan and an awful lot about Henry Ford, and the fact that it obviously never took place made it even more delicious. When you know the kind of bias and warp with which historians write their history — I mean they're dealing with 10,000 facts and they select 300 very careful ones to make their case. And they call that stuff history when we all know it's

fiction. The mark of a great historian is that he's a great fiction writer. Very few novels are ever true works of the imagination — I mean, how many Kafkas have there been?

**Phoenix:** Daniel Aaron had the idea that this fictionalizing of the past takes place at times of catastrophe.

**Mailer:** I'm not sure it's true. I could think a fictionalizing of the past could take place in an expansive and romantic period, when horizons are opening, people want to believe wonderful things about the past, and want to open it.

I'm not trying to avoid the fact and fiction thing to protect myself, but there's one thing that I did that did worry me in the book with Marilyn, which I don't think ever became an issue — maybe because I wrote about it, it was defused — but I did something that was different in kind from the sort of thing Doctorow was doing. I invented an episode for her that was quite possibly more extreme than anything she ever did herself in her life. And that gave me a pause; I'm worried about it, I'm still worried about it, I think I'd feel less bad about it if I'd done it with a man. I start thinking, 'Well, my God, what if after I'm dead somebody writes about me and they put me in a homosexual orgy, which I've never been in, I would detest that, wherever I'd be.' And I wrote it — this'll sound incredibly demented — but I wrote it with the idea that Marilyn, wherever she is, would accept this treatment of her. But it's a large assumption, and it's self-serving.

So I do have a continuing uneasiness about that part of the book. On the other hand I do feel that there's no portrait without it.

I think there are places where I almost capture her voice entirely, and other places where maybe I've got a 50-50 shot at her voice. But when I was done with it, I also wondered: had I really created Marilyn, or had I done something that was almost as good, but not the same thing, and that is done a very convincing portrait of the inner life of a movie star of that period. The truth is somewhere in-between. I will say that it's a 100 times

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## Mailer

Continued from page 1

better than that imaginary interview that Truman had with Marilyn. I read it, and it just set my teeth on edge. It just wasn't the way Marilyn talks.

**Phoenix:** As far as I can tell, no major figure has appeared in American fiction, at least since 1948, and if we except present company, I think I could say at least since Hemingway and Fitzgerald. Nobody, for a young writer, to provide the sort of Oedipal relationship that you've said you had with Hemingway, nobody to beat out and admire at the same time.

**Mailer:** Well, it could be said that, on the face of it, they each had more talent than anyone else coming afterwards, which I think is true. I think Hemingway and Faulkner were immensely talented men. I've always felt that way about Faulkner—he just stands out. Hemingway I've had my ups and downs, thinking, 'How talented was he really?' But I must say that after going through *The Executioner's Song* I realized how very talented he was, because I was working with a simple style. And the style in *The Executioner's Song* is, I think, pretty good, but I started comparing it to Hemingway, and it was, you know, ludicrous.

I think it's obvious why Faulkner had that huge influence — his influence has truly been on Southern writers. Northern writers will occasionally try to imitate him. I know in some of my early college stuff I used to occasionally try to imitate him, a story I wrote called "Maybe Next Year," straight imitation of an 18-year-old of Faulkner, and not much good as imitation. But I think that the only metaphor that you can use is that Southern writers are on a rockface, and at the very top of the climb there's that dreadful overhang, Mr. Faulkner.

Hemingway's different. Hemingway occupied the center in every way, not only coming from the Midwest, but he occupies the very center of writing itself. Anyone who's ever read a newspaper can feel how good a writer he is — he uses a vocabulary that if anything is smaller than the average newspaperman's vocabulary. And he does wonderful things with it. So no matter how serious or superficial a reader you are you sense very quickly that you are in the hands of someone who truly can write well. Then, of course, he wrote about things that are very, very interesting to men. There aren't very many women going around saying Hemingway is a great writer. I'm willing to bet there are more American women who are good writers who have been influenced by Proust than by Hemingway. But for men he's central: the anxieties he feels about being a man cover all our anxieties; it's almost impossible not to identify with his work.

I just think that nobody has come along since who occupies as much terrain as he does. There were stages in my life when I had something remotely resembling his ambition, but that man had it from the time he was 20 to the time he died. I think he finally packed it in because he wasn't going to sit around and be the Shah of Iran of American letters.

**Phoenix:** Tom Wolfe suggested in his introduction to *The New Journalism* that journalism has sort of usurped the novel since the mid-'60s.

**Mailer:** I think it's self-serving of Wolfe to say that, because he's a journalist. I've said 100 times that I think journalism is easier than novel writing because you know the story. I mean, give me a good story that history wrote for

## 'Southern writers are on a rockface, and at the very top of the climb there's that dreadful overhang, Mr. Faulkner.'

me, and I'm content — all I've got to do then is write it. The difficulty of writing a truly impressive novel is equal to asking a singer of the stature of Pavarotti to compose his own music. Journalism makes opera singers of us. We've got the story, and all we've got to do is go in and show our vocal cords.

**Phoenix:** What about Vietnam? Do you think it's significant that great movies were made out of the war, but not great books?

**Mailer:** I haven't thought about it before. If a great war novel's to be written again — and it may be that the great war novel is a form that's now past, it may come 50 years after the war in Vietnam, as *War and Peace* came after the Napoleonic Wars. Because I don't think that war will finally be comprehended until we have that perspective. The Second World War just accelerated America into a direction it was trying to get into anyway — America was trying to move from one form of capitalism into another, and the government was trying to get into the act.

Vietnam either spoiled or ruined or injured America more or less permanently, so that we may never be the most important nation in the world again, or it may have been an incredible crucible in which the national character shifted and changed. That perspective awaits us yet. But when it comes, I think there may be some incredible stuff done about it, and we may have great novels about Vietnam. And they may be great the way *War and Peace* was great, because the Napoleonic Wars changed Russia forever.

**Phoenix:** What do you look for in a novel or short story when you read?

**Mailer:** Well, I look for something that's probably different from what anyone else would look for. I'm looking for very special little tools that I can add to my toolbox. After all, I've been a working craftsman for 35 years, something like that, and any mechanic or any carpenter who works for 35 years acquires a great many tools. And one thing that interests him is getting a few new very special tools. I'll also read them for other things — to stimulate my flagging interest in narrative. For instance, I reread all of Chandler last summer, because I think he's got such marvelous narrative drive.

**Phoenix:** I think there's got to be a new aesthetic of fiction now, a new generation of writers. Do you have any idea —

**Mailer:** What the direction will be? I think we're lumbered right now, in fiction. There are many too many ideologies that prevail. It's very difficult to write novels, because most young novelists are really pleasing various ideologues who are in the circle of their vision. The women are pleasing the women's movement much too much to ever let loose and really write; the men are trying to strike stances; nobody's really free enough of the aftereffects of psychoanalysis yet — there's no confidence among most young novelists that they know more about human nature than psychiatrists. I just read a little bit of Ann Beattie — it's not fair, because I didn't read that much of her — but on the basis of those two short stories, it did remind me that whenever there's trouble in fiction because fiction itself doesn't know where it's going, if we could speak of it animistically, then there's a tendency to return to the novel of manners. And for a very good reason: that is inexhaustible. Manners are always changing, and it's fascinating how they change, and we can always tell a great deal about society itself if we study manners. Just as you can learn an awful lot about how America thinks by paying

close attention to a speech by Ronald Reagan, because he touches every base.

That's the fallback position. That always comes in periods of confusion — that's the only prediction I make. But it's a dead end — actually it isn't a dead end, but it's circular. It gives pleasure, but it doesn't give knowledge. My idea finally about fiction is that fiction is a noble pursuit, that ideally what it does is that it profoundly changes the ways in which people perceive their experience. You know, one Tolstoy, in my mind, is worth maybe 10,000 very good writers.

**Phoenix:** I have an idea that the *New Yorker* is probably the most pernicious single influence on American fiction writers.

**Mailer:** Well, it is at times when one would like to see things bust loose. They were a million miles away from Kerouac and Ginsberg when the Beat Movement started. So they're awful at such periods. But on the other hand, at least they keep the act together when nothing's happening. They're very sound — they're kind of like those actors of the second category who keep repertory companies going forever, and without them there might not be theater. My feelings about the *New Yorker* do fluctuate, and they're not to be trusted in any case, since they never printed anything of mine in my life.

**Phoenix:** I wanted to talk a little bit about your personal life —

**Mailer:** Good luck!

**Phoenix:** It just strikes me that whenever I bring you up, people don't say 'Oh, I read Why Are We in Vietnam?', it's a great book, they say, 'Did you see that thing about the marriages? Mailer's up to his old shenanigans.' Something like your marriages is used as a lever against your work.

**Mailer:** It is. I don't argue with you. Every time I appear in a newspaper I injure myself professionally. But I don't think there's anything I can do about it. For instance, I had a particular problem: I did want to get married, divorced, and married, to legitimize two of my children who are dear to me. I was going to do it secretly — that was my hope. Probably what happened was a few of my friends knew of my intentions and they gossiped. Anyway, reporters were calling from all over during the given week. Finally, Liz Smith, who I know and trust, said, 'Look, you'd better give me the story, because I'll treat it properly, and that'll give you some control over it.' So I tried it that way, hoping that the others would say, 'Oh, curses! We didn't get the brass ring!' and they'd drop it. Instead they all redid Liz Smith's story, added to it, made up stuff.

One of the reasons I'm in the papers all the time is that they're so unimaginative now in newspapers that they just keep using the same people, over and over again. *People* magazine is terribly responsible for that. The idea is that it's a game, and there are something like 40 players on the board. If I were in a Tarot deck, I'd be the fool. I used to keep a stern separation between the public legend and myself, but you know, when you get older, and after a while, you start to feel like some old slob in Miami, with slits in his sneakers so his feet won't hurt so much. At that point it's harder to fight the legend.

**Phoenix:** One thing about your life that was distressing to admirers of yours: during the '60s, whenever there was a march on Washington, your name was mentioned, and now it seems that whenever there's a society article, you're mentioned.

**Mailer:** I'm a novelist, and I want to know every world. And I would never

close myself off to a world unless it's truly repulsive to me. I don't think it means anything if I go to certain kinds of parties, because society is nothing if not fashion. There've been a few homes that invite me for dinner for time to time. If it comes to the point where there's something to fight for and I'm not fighting for it because I don't want to lose my position in society, then there's something to be concerned about. But what's there to march for these days? I just can't get excited about stopping those nuclear plants — I think they're the enemy, yes, but I don't think they're the real enemy. I think big oil and plastics are the enemy. I even have this favorite political idea right now, which is: go back to the single tax. Bring back Henry George's single tax, except not on property, but on plastics. No income tax, no sales tax, just one tax.

But even that you can't march on. Who would march to tear down a plastics factory? I mean, I might, but I can't imagine anyone else ever marching.

What I'm getting at is suppose the Reagan Administration gets to the point where they're starting to get repressive, then we're marching on the Pentagon again, and at that point I'm not marching on the Pentagon because that might lose me my ticket at certain dinner parties — then I've turned. But up to that point, my feeling is: 'Hey, man, that's my wad you're talking about.'

**Phoenix:** I guess I was just wondering how important a part of your life this sort of thing was.

**Mailer:** What's very important to me is knowing how the world works. I think what ruins most writers of very high talent is that they don't get enough experience to learn how the world works, so their novels always tend to have a certain paranoid perfection which isn't as good as the rough edge of reality. If *The Executioner's Song* had a big effect on people, it was because it wasn't a paranoid work. It had all the rough edges of reality. If I had conceived that book in my imagination, it would have been much more perfect and much less good — it would have been too paranoid.

If there's a theme that obsesses me, it's how much of the history that's made around us is conspiracy and how much of it is simple stupid fuckups. And you have to know the world to know that, to get some idea of it. You know, how much does the Mafia control, how much do they luck into? How much does the Jewish community affect the mentality of government, and how much are they accused of?

On the other hand, it's very dangerous to live in society too much, because it's a world of very rigid rules, you cannot be yourself completely. There's a marvelous game in society, which is: if you are completely of society, then you're totally uninteresting. If I have any entree at all these days, it's because I'm a maverick. Society is always fascinated with mavericks. Till the point where they'll become bored with me, and then, boom, I'm out. But on the other hand, even as a maverick there are certain rules that I have to obey. If you start obeying those rules past the point where you want to go along with them as part of the game, then you are injuring yourself. You can spend as many boring evenings at fancy dinner parties as you can spend in any other way at all.

I don't think it's basic to me. For one thing, I could never cut a figure in society the way, say, Truman did. So I don't really think about it that much. I think if I had had these experiences 20 years ago, I might have saved myself a lot of time as a writer.

**Phoenix:** I know you gave speeches earlier in the year for Kennedy. How do you feel about the Reagan victory? Does it scare you? Maybe not just Reagan himself, but the people who put him in office?

**Mailer:** Compared to the '50s, America is a very unhealthy country, economically. It may or may not be on the edge of disaster, but it's like one of those people who's got edema in every pore. You know, they wheeze like crazy, and get red in the face, chills all the time, and hot flashes. You wonder: are they going to get through it, or are they going to be dead in a year? And the economy is like that. So the chances for Reagan to end up having a kind of clever, quietly hip Republican administration with an air of general benevolence and simplicity like Eisenhower did is not too likely. But it's possible. It'd be a lot easier for all of us if that's what happens.

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# New Hampshire's class chronicler

by Michael Rezendes

When Ernest Hebert applied to New Hampshire's Keene State College in 1959, he was turned down. "There's no shame in not going to college," a dean of students consoled Hebert, who had placed in the sixth percentile in a state-administered English exam. Hebert was not surprised. By his own admission he was a "very poor student" at Keene High School, where he received two Ds and two Fs in English, and where a Latin teacher once promised to pass him if he would pledge to stay out of the teacher's second-year Latin class.

At the dawn of a decade that was to bring profound changes to the lives of people living in southern New Hampshire, there was no discernible sign that 20 years hence, Hebert would write a novel, *The Dogs of March*, about these changes and receive national acclaim in such newspapers as the *New York Times* and the *Los Angeles Times*. Nor was there any sign that Hebert would eventually earn his living as, of all things, a newspaperman at the *Keene Sentinel*. And no one would have believed that this son of a mill worker would be writing a regular column for the *Boston Globe*.

Nowadays, Hebert's weekly "New Hampshire Journal" runs in the New Hampshire edition of the *Boston Sunday Globe*. And every morning at 7:30 he arrives at the offices of the *Sentinel*, where he edits copy for four-and-a-half hours. After lunch he works at home on another novel, then returns to the newspaper, where he remains until 9 p.m.

In the process of becoming a successful writer, Hebert made the spiritual and economic journey from blue-collar to upper middle class. After being told he wasn't college material, he worked for the New England Telephone Company, installing switchboards, all over New England. Then he soldiered for more than a year at Fort Bragg in North Carolina, having been called up from the Army reserves during the Berlin crisis in 1961. It was at Fort Bragg that Hebert began to feel his way out of working-class America. "A lot of those guys in the reserves had been to college," he says. "They gave their books to me and I read them. I had a real inferiority complex about education, but I wanted it."

At 23, an age at which most educated young people have been out of college for a couple of years, Hebert again knocked

at the doors of Keene State College and this time was admitted. He earned a 4.0 average his first semester and a 3.8 his second. "It suddenly struck me that I was a successful college student," he recalls. "It was the first successful thing I'd ever done."

Education was the first step on the road to the middle class for Hebert, and the distance he has traveled concerns him more than anything else. "There's a gap which is getting wider all the time," he says. "And it's not just money that separates the classes, it's culture and it's education."

Politics and political language have no place in *The Dogs of March*, but the antagonism between the haves and have-nots is at the heart of the novel. The setting is southwestern New Hampshire, where protagonist Howard Elman lives, more or less happily, on 50 acres of land with his wife and one of his four children. But the haves create big changes in Elman's life. The textile mill where he works closes down after new owners move the operation south, and a wealthy New Yorker buys the land adjacent to Elman's property and plots ways to buy him out of his home.

The distance between Elman and his new neighbor cannot be measured in dollars alone — taste is also a barrier. The New Yorker, a middle-aged widow named Zoe Cutter, plans to renovate her newly purchased barn into an antique shop to attract the increasing numbers of vacationers from Boston and New York. But her land looks down upon the domain of Elman, with his dozen dilapidated automobiles strewn about the yard. To Zoe Cutter, the cars are an eyesore; to Elman, they are a treasure of spare parts.

Education, however, is the most significant difference. Elman is illiterate and distrusts the written word. But even the spoken word is beyond him. His suspicion of books alienates him from his college-educated son, and his shallow vocabulary cuts him off from nearly everyone that is important to him. The tragic leitmotif of *The Dogs of March* is the inability of characters at the low end of the economic scale to express what they think and feel. Elman and his wife, Elenore, communicate by reading each other's faces and by listening for inflection in their voices. Elman uses the phrase "ain't you smart" to mean a hundred dif-



Ernest Hebert

ferent things: "This phrase he could utter in a hundred ways to convey degrees of sarcasm, exasperation, frustration, criticism, irony, cosmic outrage, even affection; a phrase that filled in when he had no other words; a staple — like rice or potatoes or refried beans — that could be fed into the maw of a starved vocabulary." Many times Elman is on the verge of epiphany but is defeated by his inability to express what he feels in words.

Elman's scant vocabulary forced Hebert to write a novel with very little dialogue. Most of the story takes place inside Elman's mind and is told through his perceptions and from his point of view. Hebert believes this is the most interesting way a novel can be written. "You do compete with television and movies when you're writing," he says. "And you really

can't draw a scene, especially with dialogue, as well as you can do it with actors. So I don't have a lot of dialogue in my writing. I want to do something that another medium can't do better. I want to give people something they can't get at the movies. I love to write about people thinking."

*The Dogs of March* is a dialectic between the rich and the poor, between the educated and the uneducated, between the sophisticated and the ingenuous. But it transcends ideology because the lines are not drawn in black and white. Each character is portrayed sympathetically at some point, and each has defects. Zoe Cutter pays to have one of the Elman children's teeth straightened, and Hebert himself says that he would

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## Going through channels

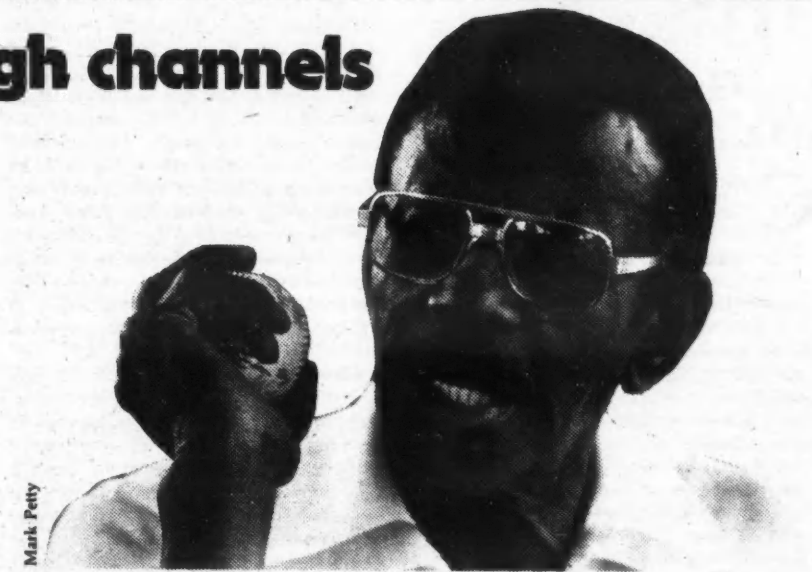
### Black diamonds

by James Isaacs

Last December, Dave Winfield, who in a bit less than eight seasons with the lowly San Diego Padres hit 154 home runs, knocked in 626 runs, and averaged .284 at bat — respectable but hardly spectacular figures — was signed as a free agent by the New York Yankees. Over the next decade, the 29-year-old outfielder will receive a reported 18 to 22 million dollars, with cost-of-living adjustments, incentive clauses, and other pot sweeteners.

During his 17-year career during the 1930s and '40s, another black ballplayer, named Josh Gibson, was said to have hit 89 home runs — in one year. It has also been written that in 1936 Gibson batted a phenomenal .436. But no one is really sure, for Gibson played for the Homestead (Pennsylvania) Grays and the Pittsburgh Crawfords of the long-disbanded Negro National League, where no official records were compiled. Those 89 homers may have been smote in as many as 200 games, some against semi-pro teams.

But we do know what Hall of Fame pitcher Walter Johnson had to say about the great Gibson: "There is a catcher that any big-league club would like to buy for \$200,000. His name is Gibson... he can do everything. He hits the ball a mile. And he catches so easy he might as well be in a rocking chair. Throws like a rifle.



Leroy "Satchel" Paige

Bill Dickey isn't as good a catcher. Too bad this Gibson is a colored fellow." Too bad, indeed, since the major league's long-standing color line was not broken until 1947, the year in which Josh Gibson died, at 35, of a cerebral hemorrhage probably caused by alcoholism.

We also are sure that in the early '40s, Gibson was, after the remarkable pitcher and showman Leroy "Satchel" Paige, the highest-paid performer in Negro baseball: he earned \$6000 for a five-month season. Next summer, Dave Winfield will earn more for a single game. Had Gibson been born in 1951, he instead of Winfield might have been the first two-million-dollar-a-year ballplayer.

In this, major league baseball's Black History Year, Gibson as Bunyanesque legend and as study in frustration would make for an absorbing television biography — or, if on the odd chance that it were sensitively done, a wonderful made-for-TV movie. At any rate, most baseball fans would relish learning more about Gibson and other stars of the Negro Leagues. Unfortunately, *Only the Ball Was White*, broadcast on PBS last week, and to be repeated this week, barely scratched the surface.

Produced and directed by 27-year-old Ken Solarz, of Chicago PBS station WTTW, *Only the Ball Was White* (the title was borrowed from Robert W.

Peterson's estimable book of the same name) looked to be a sure winner. Solarz interviewed 10 Negro League standouts on camera and, of perhaps even greater interest, unearthed a small but invaluable treasury of stills and film clips. Given this wealth of material, more's the pity that the documentary ran just 30 minutes. Baseball is, after all, our most leisurely paced game, the only team sport not governed by a time clock. However, the program's tempo all too often suggested a nickelodeon turned by a hyperactive child.

And the first inning had barely begun when there was an error. "Since the beginning of professional baseball, the black man was not allowed to play in the major leagues," noted narrator Paul Winfield, the actor. In fact, a handsome, Oberlin-educated black named Moses Fleetwood "Fleet" Walker caught 46 games in 1884 for Toledo of the American Association, then recognized as a major league (Walker's younger brother, Welday, was also with the club for a few games that year).

Nor was there any mention of Adrian "Cap" Anson, the virulently bigoted star and manager of the Chicago White Stockings, who in 1887 threatened to pull his team off the field before an exhibition game with the Newark Little Giants (a minor league outfit) if they pitched a black man named George Stovey. Stovey begged out with an undisclosed illness and the game went on, but the damage was done. Anson's actions spoke for most professional ballplayers, not to mention the high muckety-mucks of the game. Incredibly, it would be 60 years before

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## Film



Catherine Deneuve seeks the light.

## Acts of war

### Truffaut's piece de Resistance?

by David Chute

**THE LAST METRO.** Directed by Francois Truffaut. Written by Truffaut, Suzanne Schiffman, and Jean-Claude Grumberg. With Catherine Deneuve, Gerard Depardieu, Jean Poiret, Andrea Ferreol, and Heinz Bennent. At the Orson Welles.

The title of Francois Truffaut's *The Last Metro* alludes to the curfew imposed by the Nazis during the Occupation of Paris. Citizens out for the evening had to catch the last train home or risk arrest. This mundane emblem of the Occupation's constriction of ordinary life establishes the movie as a somber elegy for a period when commonplace decencies acquired heightened significance. Shot in a subdued range of golden browns by Nestor Almendros, the film unfolds mostly at night or indoors; a substantial portion occurs literally underground, in the secret, theater-basement apartment that serves as a "conjugal cave" for the star actress, played by Catherine Deneuve, and her director-husband (Heinz Bennent), a German Jew who has gone into hiding. As its anecdotal storyline unwinds, *The Last Metro* creates a fully realized environment that feels pressurized, at once claustrophobic and exposed. It's as if the entire city of Paris were under glass.

Of the half-dozen major characters, all of whom are theater folk engrossed in their work, only one is an open collaborator, only one an actual Resistance fighter. Yet the rest, striving to keep as much of their normal lives in working order as possible, are also heroes in Truffaut's view. In many of his recent movies, Truffaut's love for his characters has seemed indiscriminate, as if the toughness that once tempered his affection had evaporated. Viewers who found the protagonists of *The Man Who Loved Women* or *Love on the Run* actively unpleasant were at a loss to account for the director's tenderness toward them; his indulgence of their furtive quirks began to look like self-indulgence. This is a problem that scarcely arises in *The Last Metro*, whose characters are heroes by default; the romantic glow bathing the banalities of everyday life has a thematic function here. Similarly, Truffaut's uncritical celebration of several lives in the theater seems wholly consistent. Of course, when you realize the era depicted in this movie also saw the clandestine production of that most glorious of filmed theatrical romances, *Children of Paradise*, *The Last Metro* may seem a rather gray, juiceless piece of work. Even with personalities as rich as Gerard Depardieu and Catherine Deneuve in crucial roles, the characters seem oddly depthless and unexamined — and too narrowly limited to their iconographic functions in Truffaut's nostalgic myth. Enormous vitality, or profound currents passing between the on- and off-stage lives of

the characters, would violate the complacent premise. *The Last Metro* depicts situations in which the preservation of even tiny flickerings of life or art must be viewed as a triumph. On this point, the film's promotional material quotes a relevant fragment from Sartre: "Never were we freer than we were under the German Occupation . . . Since the Nazi venom seeped into our very thoughts, every true thought was a conquest; since an all-powerful police force was trying to coerce us into silence, every spoken word became precious — a declaration of commitment."

In reviews of his *Day for Night* (1972), a romance of moviemaking with a contemporary setting, critics faulted Truffaut for making the film-within-the-film a piece of piffle called *Meet Pamela*; they complained that he saw the filmmaking process itself as magical, and that the quality of the result no longer mattered to him. The specter of *Meet Pamela* has returned in *The Last Metro*, in the guise of the stilted Norwegian melodrama the

player-protagonists are mounting, an authentic relic of the period by Karen Bergen called *The Woman Who Disappeared*. Here, the paltry work these wonderful people are producing becomes a commentary on the Occupation rather than on Truffaut's judgment. In voice-overs spoken (unless my ears deceive me) by Truffaut himself, we are informed that entrapped Parisians, hungry for the solace and release of entertainment — almost any entertainment — swarmed to plays and movies in unprecedented numbers. Heinz Bennent's gifted director is well aware that *The Woman Who Disappeared* is a pointless play; that's exactly why he's chosen it. Nothing less than the utterly innocuous will get past such watchdogs of censorship as the loathsome, pitiful, collaborationist dramatic critic Daxiat (Jean-Louis Richard), of whose rabidly anti-Semitic and homophobic writing one character observes, "He signs it, but it reads like an anonymous letter." At a time when the performers need a special permit to display a prop gun on stage, the mildly defiant sentiments of *The Woman Who Disappeared* ("A person owes no gratitude to her jailer") seem the most that can be hoped for.

But if the film's contention that these muffled lives and tentative relationships are in fact heroic lends some thematic cohesion, it doesn't make the people terribly satisfying to watch. *The Last Metro* is

amorphous and half-formed; Truffaut's conception has remained as foggy as the dank semi-twilight shrouding Paris. In the way he keeps the history-laden story flowing along, so that each fact-based incident settles gently into place, he is firmly in control. Yet both the style and the characters seem to owe as much to early generations of romantic movie characters as to his own intuitions. He loves these people, but his love is an oddly incurious one. The idealism and anger of Depardieu's Bernard Granger, for instance, are taken for granted; there's no attempt to explain why this young performer, alone among his colleagues, is the one who joins the Resistance. With his resemblance to such bulky French actors as Jean Gabin and Jean Marais, Depardieu is perfectly cast in the role, and that seems to satisfy Truffaut. It will not, I suspect, satisfy all American viewers, who cherish a different set of romantic icons from the World War II period. The French, understandably, have made *The Last Metro* Truffaut's most financially successful film, and have showered it with prestigious awards — an appropriate outcome, since the slightly stiff, almost anachronistic staging seems a throwback to the handsomely mounted films of the Gallic Tradition of Quality — which the New Wave supposedly rejected.

Truffaut's failure with Daxiat, the only visible villain, is even more revealing: Daxiat's sordid, grasping nastiness hasn't enough intensity to lend the film an undercurrent of danger. The critic's real-life counterpart, Alain Laubreaux, once wrote a play under the name "Daxiat" and then gave himself a rave review; and he is said to have driven the great actor Harry Baur not only off the boards but into his grave. The conniving of Jean-Louis Richard's Daxiat evidently has no such practical objective. When Louis Malle made *Lacombe, Lucien*, you know that he had seen enough of himself in the collaborator-protagonist to imagine the man from the inside, and to lend his behavior a chilling familiarity. In *The Last Metro*, Truffaut seems to have insight only into the people he likes, and even then, the insight doesn't go deep enough. It's as if he were afraid of what he'd find if he dug any further, as if he were unwilling to subject his affection to so harsh a test. He now seems to feel that judging people and loving them are incompatible activities, and that judgment matters less. Setting a movie in occupied Paris provides an internal, thematic rationalization for such a view, but not an aesthetic one. *The Last Metro*, after all, was not filmed in 1942, and it doesn't deserve the sort of tolerance that Truffaut accords *The Woman Who Disappears*. ●

## Trailers

### CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN

Critic say: he who parody Charlie Chan movie haven't a clue.

You see, Charlie Chan already self-parody — please to remember famous Eastern wisdom of Chan, famous large family, famous fights with number-one son and number-two son. And Charlie Chan movies very mild amusement to begin with. New one, *Charlie Chan and the Curse of the Dragon Queen*, prove mild but no amusement. Peter Ustinov play Charlie, and he look very tired. Important to remember: man who never move body never move audience. Ustinov often moan like Mae West. Sometime he moo like cow. This meant to express deep thought. Critic say: actor who moo like cow seem full of bull. So it is written.

This movie about how Charlie Chan return to detective work. He must solve case of Bizarre Killer of San Francisco. Bizarre Killer bake his victim like potato. Bizarre Killer pour water into electric saxophone, which soon prove shocking. Bizarre Killer threaten wealthy family of Lee Grant. Once good actress, now Lee Grant cackle and mumble and flail arms. This behavior most dishonorable. Lee Grant turn into Ruth Gordon. Critic say: actress who turn into Ruth Gordon deserve water in saxophone. So it is written.

Who is Bizarre Killer? Many suspects. Roddy McDowall is butler. He supposed to be sinister, but he flounce around like

old drag queen. Late Rachel Roberts play paranoid maid. This very sad because performance lousy. Mostly, she pop eyes and stick out tongue. Critic say: actress with protruding tongue have no taste. Also, director who get awful performance out of Angie Dickinson have no taste. Angie Dickinson play Dragon Queen. She wear costumes that look like Moo Shi pancake. Her makeup also look like Moo Shi pancake. Her acting look like Strange Flavor Chicken. Director Clive Donner throw in hectic slapstick chases — very, very clumsy. He add endless character shtick. His fortune say: you will become patient at remedial acupuncture school.

*Charlie Chan and the Curse of the Dragon Queen* feeble and stupid comedy. Only tiny children laugh. But big ruckus have been made. People call movie racist. Critic say: they oversensitive. Charlie Chan movie of today no more racist than kung-fu movie. Both present stereotypical image of powerful Oriental, but kung-fu image more acceptable to current taste; Bruce Lee more fashionable and flattering than Warner Oland. Seen today, Charlie Chan figure not poke fun at Orientals. It poke fun at discarded '30s and '40s image of Orientals. It poke fun at fortune-cookie dialogue, at inscrutable detective knowing all answers — it poke fun at racism itself. Of course, some group protest that Charlie Chan movies should star Orientals in Oriental roles. This movie do employ Orientals in minor part, but critic agree that Richard Hatch very silly as half-Jewish, half-Chinese number-one grandson. You know, Hatch not even look Jewish. But if Oriental play Chan himself, then maybe you have stereotype reinforced. When Ustinov play Chan, no one take Chan seriously as real Oriental. Beside, no one can take this

movie seriously as symptom of anything. When people protest terrible movie, effort always backfire.

Critic say: he who pickets sell many tickets. So it is written. At the Chestnut Hill and in the suburbs.

— Stephen Schiff

### NAKED CHILDHOOD

Francois is a 10-year-old boy with the face of a con man: the cunning eyes; the cruel, sardonic mouth; the ominous determination around the jaw. He's a child, of course, but his lithe, hard little body seems somehow fully formed, and he moves very quickly; he darts. As we watch, Francois throws a cat down several flights of stairs; gets his sandal repaired only to kick it into a sewer; steals a watch, smashes it, flushes it down the toilet. He throws a knife at his foster brother, and later he can be seen singing gently with his foster grandmother. All this he does without apparent emotion or thought, indeed without betraying any quality of mind or spirit. Francois is a sort of monster, but he's not possessed or demonic, and he's not openly tormented either. He's simply opaque, a personality that's somehow become clenched, like a fist. The wonder of Maurice Pialat's *Naked Childhood* is that, without melodrama, fanfare, or manipulation, it makes one care a great deal about Francois.

Pialat's is a name you won't find in your film books, despite the praise he's received from the likes of Francois Truffaut and Jean-Luc Godard. Only now is he garnering any recognition in this country, and that on account of his fifth film, *Loulou*, the dull, unrevealing tale of a well-to-do Parisienne who runs off with a womanizing layabout. Made in 1968, *Naked Childhood* was Pialat's first feature. Continued on page 11



# Theatre



Lara Teeter and lady friends

## Vigor mortis

### Embalming the legend of 'Oklahoma'

by Carolyn Clay

**OKLAHOMA!** Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein 2nd. Based on Lynn Riggs's "Green Grow the Lilacs." Directed by William Hammerstein. Choreography by Agnes de Mille, executed by David Evans. Scenery by Michael J. Hotopp and Paul de Pass. Costumes by Bill Hargate. Lighting by Thomas Skelton. Musical direction by Jay Blackton. With Mary Boucher, Laurence Guittard, Christine Andreas, Lara Teeter, Richard Leighton, Paige O'Hara, and Bruce Adler. At the Metropolitan Center through March 8.

Rodgers and Hammerstein were the Lewis and Clark of the American musical, forging a trail that would take them from *Oklahoma!* to heaven, the South Pacific, Siam, and the Alps. Who would have thought that a fringe-topped surrey would travel so far? Why, it barely got to Broadway, because of

first-act problems and a lukewarm reception in New Haven — where *Oklahoma!* opened (in 1943) as *Away We Go!* and almost didn't. But once ensconced in New York's St. James Theater, it ran five years. And the show is generally credited as the first "modern" musical: its characters were alleged to be plausible (if these are real "folk," I'll eat them), and its songs and dances had something to do with its story — a coy treatment of love among farmers, cowboys, and unbridled women. So *Oklahoma!* was frontier territory in more worlds than one.

This much-loved musical, now 38, shows its age. But it still boasts a glorious score, some memorable dancing, and more grain references than "America the Beautiful." The choreography, re-created for this revival by the now 76-year-old Agnes de Mille, is especially interesting, combining the raw energy of a barn dance with the fluidity of ballet. (In fact, the

show includes a full, Freudian dream-sequence ballet — daring now, not to mention then.) But in the curiously stilted, relentlessly plucky production at the Music Hall — complete with cardboard-cutout scenery, broad dialects and broader acting, and enough wholesomeness to choke Ann Blyth — *Oklahoma!* plays like a cross between high art and *Hee Haw*. One keeps waiting for Jed Clampett to amble on and romance Aunt Eller right off her rocker.

Of course this revival, built on de Mille reproductions and the faithful direction of William Hammerstein, son of Oscar II, is not intended to break new ground. Rather, it digs its heels into the original *Oklahoma!* soil and kicks up some of the cleanest dirt this side of Waltons' Mountain. Trouble is, the show is no longer exhilarating, it's quaint. Laurence Guittard's broad-shouldered curly, his chaps neatly framing his tightly bejeaned crotch, sings with a passion; and Christine Andreas's plump, pouty Laurey, with her droll fringe-on-top hairdo, heaves like a prim volcano. But their duets — in which they are arranged in sweet tableaux, singing not to each other but to the audience — are almost devoid of sexuality. Even Ado Annie, whom pert Paige O'Hara transforms into the Suzanne Somers of the piece, seems to

have no idea what it is she "cain't say no" to.

In fact, the only Oklahoman here who is not cuter than a cornhusk doll is Richard Leighton's seething Jud Fry, who brings the musical to life while threatening to turn it into *Sweeney Todd*. Leighton, a former child soloist with the Metropolitan Opera and a Vietnam vet, has a rumbling voice and a frightening presence. And he treats *Oklahoma!* as if it were real, not a no-longer-living legend. What's more, beneath the grime and unfashionable garb, Leighton's Jud is not unattractive. His dark, intense desires just might appeal to Laurey's libido, even as he affronts her ego. And the dream ballet — in which she lies limp in Jud's arms, her white frock askew, as the turquoise sky turns red, and Curly stands helplessly, bowleggedly by — becomes the classic rape fantasy. This interpretation may be too kinky for the waking parts of *Oklahoma!*, but it gives you something to ponder while the wheat grows.

Except for the ominous Jud, staring at Laurey "from under his eyebrows like something out of the brush," this *Oklahoma!* is as pristine as it is spunky. It's a dancing Norman Rockwell cover, a museum piece, a valentine to Rodgers, Hammerstein, and de Mille. The cast is uniformly pugnacious and, in many scenes, the corn is as high as an elephant's eye. Director Hammerstein, probably attempting to match the hoky grandeur of the score, makes everything as expansive as *Oklahoma!* itself — and, in the title number, his cheerleading pays off. The opening-night audience seemed ready to take a wagon train west. And their enthusiasm was justified, to some extent, by the music. It's true that they don't write show tunes like this anymore. Sondheim's are more complex, but they're never as robust and seldom as pretty — and most of the rest is swill. Fortunately, Guittard and Andreas sing beautifully, seemingly without effort. People may not say they're in love, but they will say they're in good voice.

The calling card of this revival, of course, is its de Mille choreography. Apparently the dowager dance-queen reworked her original terpsichorean magic, which was then put in motion by still-ambulatory choreographer David Evans. Nonetheless, these dances are similar to those de Mille created in 1943, and they are as startling today, particularly in what now seems a conventional musical, as they were then. All swirling pastels, strange undulations, and vaudeville touches, they often stop the show — which is both good and bad, adding to *Oklahoma!*'s mystique and to its tedium. But no matter what de Mille says, these dances are not rethinking, they're reproductions. So is the show. And such rote reverence, however vigorous, is what benumbs a legend most. ●

## You are what you eat

by Paul Attanasio

**DEVOUR THE SNOW** by Abe Polski. Directed by Marco Zarratini. With Edward J. Yopchick, Frank Storace, Ed Sullivan, and Spiro Veloudos. At the Nucleo Eclettico, Thursdays through Sundays through March 29.

In the summer of 1846, way before reports of a new life in the Sun Belt, a group of 90 men, women, and children, led by George and Jacob Donner, left Illinois for the golden West. Blazing a trail through the Wasatch Mountains, they were trapped by a blizzard in the Sierra Nevada and, cold and hungry, soon started to drop like candlepins. Right after Christmas, with no food left, the survivors began to eat the dead.

Now, there is no doubt that this is the yeasty stuff of melodrama. The question, rather, is why anyone but Rupert Murdoch would want to write it, and why the Nucleo Eclettico would want to put it on.

The shock value of cannibalism got a little lost in the shuffle of the Holocaust, when man's inhumanity to man became an axiom of modern life. Today, something like the Donner debacle might be material for a farce — "Birdseye!" a comedy revue about frozen food starring Laurence Olivier as the vegetable *du jour* — but anyone who would try to make a tragedy out of it probably thinks King Lear is a television producer.

The problem with cannibalism is that

the most interesting things about it — the actual mutilation of the bodies and the way they taste like chicken — can never be put convincingly, not to mention tastefully, on stage. Instead, playwright Abe Polski has chosen to rehash the idea in a conventional courtroom drama: after what's left of the Donner party is rescued, Louis Keseberg, a German-born linguist and, it turns out, a talented butcher, brings slander charges against the men who are calling him "vulture" and "carrion bird." After a lot of pathos, he is vindicated to the tune of one dollar in damages.

It may be beating a dead emigrant to say that courtroom drama is a form whose time came and went before most of us were born, but *Devour the Snow* is evidence that some people, at least, need to be reminded. Certainly, a courtroom drama can serve a useful social purpose when it rekindles something like Nuremberg or the trial of the Catonsville Nine in the popular imagination. But Polski is concerned with something bigger — he is making a Statement about the Human Condition, complete with the customary hysterics.

What makes it worse is that the Nucleo Eclettico may be the last theater in the world that ought to produce this play. *Devour the Snow* calls for as many as 10 people — this on a stage whose greatest selling feature is not its leg-room. And the Nucleo cast lacks sufficient virtuosity

to lift the play out of its platitudes. Edward J. Yopchick, in the lead, looks as if he had taken a few beers with his carrion, and sounds as if he had a couple of fingers left in his mouth. Frank Storace, as defense attorney James Reed, grafts James Coco onto George Raft with startling results; Ed Sullivan, as the *alcalde* who presides over the trial, randomly arranges a small catalogue of stock expressions; and Spiro Veloudos seems more accustomed to chewing scenery than people.

Marco Zarratini's direction depends mostly on volume and violence; there's a lot of shouting and a lot of scuffling, all of which is supposed to tell us that there are powerful ideas in the air. The bouts of yammering invariably end in a rumpus, with one character charging at another and being restrained, at which point the combatants glare at each other and another witness is called by the infinitely resigned *alcalde*.

One is loath to be overly critical of a company's choice of productions, and the Nucleo has done more ambitious (and more suitable) work in the past. Its program of staged readings of new plays by unknown playwrights is particularly commendable. But that doesn't excuse something like *Devour the Snow*. The North End is about as far Off Broadway as you can get, and a theater like the Nucleo, with limited technical and thespian resources, should be performing experimental works, which are their own justification. When amateurs take on a conventional melodrama or a conventional comedy (the Nucleo II is doing *The Odd Couple*); they invade the rightful province of high schools. ●

## One's 'Company'

by Carolyn Clay

**COMPANY** by Samuel Beckett. Directed by Joann Green. With Frederick Neumann. Presented by ART. Mondays at the Loeb Drama Center, February 16 and 23.

Sam Beckett is no Perle Mesta, so it comes as no surprise that his idea of "company" is a disembodied voice in the dark. No hors d'oeuvres, no guest towels. The "host," as it were, is a man lying on his back in that same dark. His mind, "never active, is less than ever so." Still, he listens — to the faint sound of his breathing, and to the voice, now distant, now a nearby murmur, as it presents fragments of his past. Or perhaps they are fragments of the past of another, also on his back in the dark, who heard his father chuckle, who saved a hedgehog, who courted a blue lady, who walked in snow and sand. Nothing is certain — except that the Beckett situation appears to be worsening. Gogo and Didi, after all, had each other. Winnie had Willy and a warm sandpile. Krapp had his tape. The man in *Company* has only memory — and the voice, which is only a "device," a "fable," a fib as big as Godot.

*Company* is a short prose work (57 pages) recently published in America by Grove Press. Perhaps it is Beckett's

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## Music

# Improving on the Bible

'Saul': chapter and verse

by Lloyd Schwartz

The Cantata Singers, with guest conductor Craig Smith and stage director Peter Sellars, undertook the most ambitious project for a Boston choral society within (or without) memory — a production of Handel's oratorio *Saul*, apparently its first uncut version since Handel's lifetime and probably its first staging anywhere (Sanders Theater, February 11 and 15). It was an enthralling experience, three-and-a-half hours of unconscionably gorgeous melody and dazzling images, a theatrical magic-machine mowing down all one's resistance.

Some of this resistance might have been to staging an oratorio in the first place, and here there could be no question of Sellars's success: sketchy characters were fleshed out by action and acted with conviction and decisiveness; repetitious arias were given variety through movement; the chorus moved with a freedom — and point — rarely encountered even in opera; action and emblem were gracefully balanced. Despite its genre (and length), *Saul* is one of Handel's most powerfully dramatic conceptions; it doesn't need staging. And yet, as a musician-friend observed, in a drama musicians are forced to respond more immediately, more incisively to each moment. No oratorio performance could have been more relentlessly gripping.

The bigger question, however, was how much of Sellars's staging related to Handel's intentions. In last summer's much-debated *Don Giovanni*, no matter how far afield his interpretation wandered, his complex yet consistently focused visual tone — the unsettling mixture of wit and doom — always sprang directly from Mozart. With *Saul*, Sellars's tone at first seemed less inside the music than parallel to it, at arm's length. Just as John Dryden, half-a-century earlier than Handel, used David in *Absalom and Achitophel*, his satire on Restoration political intrigues, Sellars used Handel's story of Saul and David to satirize contemporary American values, especially in politics. His High Priest, a figure of un-

questioned respect in Handel, goes off to play golf when the war is over; the chorus celebrates victory by throwing money into the air. Saul's paranoid envy of David manifests itself in a concealed tape recorder; his contempt for his imagined enemies (and for *da capo* arias) is shown by his letting a telephone receiver dangle ("twisting in the wind?") while Jonathan sings at length about David's virtues. At the first performance, it looked as if Sellars were directing his irony also against the oratorio itself.

Handel's earnest David seemed to become as cagy and political as Saul from the moment he slew Goliath. To the exquisite tinkling glockenspiel and celesta of the triumphal "carillon" music, Sellars had Saul and David standing on two chairs, waving to the cheering crowd, as a gum-chewing "chauffeur" sitting in front of them "drove" them through the city. Later, David sings his grief for Saul and Jonathan into a reporter's microphone.

In the transcendent love-duet (sung



Lillian Kemp  
Peter Sellars

here by countertenor Jeffrey Gall and soprano Susan Larson), David and Michal (Saul's "good" daughter) sing of their mutual admiration for virtue and wisdom "above all beauty"; Sellars had them wrestling in the steamiest embrace this side of Leoncavallo. This discrepancy between word and deed undercut Handel's respect for David; he, too, became an object of irony. At the second performance, however, they played the love scene less for heat than warmth. David's motionless hand held by Michal against her breast recalled Rembrandt's "Jewish Bride" rather than a Russ Meyer scene. One could still trace David's increasing power in his costume-changes (lumberjack flannel, Shetland sweater, three-piece suit, dinner jacket), but one never lost the sense of David as moral center, capable of affection, emotionally and philosophically detached from the corruption around him.

With David's integrity clearly intact, Sellars's satire seems less obsessive, and the wit and sympathy of his treatment of the other figures become more apparent. It's hard, for example, to ignore the sexual undercurrent between Jonathan and David — even in the Bible, let alone when Jonathan sings of David in one of Handel's most meltingly melodic airs, or when David sings that Jonathan's "wondrous love" had meant "more than woman's love" to him. Sellars's Jonathan stands at God's name and kneels at David's. He wants to be near David even if it means sharing only his purity. Jonathan expresses this desire by tossing away his playboy cape, stripping down to his undershirt, and warmly embracing David ("Birth and fortune I despise! From virtue let my friendship rise"). All the characters are caught in Handel's sensual music; Sellars simply lets the undercurrent surface. Later, Jonathan seems genuinely pleased when David marries his sister (in a terrific, brilliantly backlit wedding scene, staged to the organ symphony, with a procession and even rice). Sellars allows the characterization to deepen. Merab, the older, snobbish daughter, also starts out as the object of derision (she wears ratty foxes), but her hysterical coloratura-giggles mocking Saul's violent passions ("Capricious man, in humour lost") finally become indistinguishable from sobs. And later, she too becomes more sympathetic, in her sisterly tenderness toward Michal. There are no stage directions in the libretto: Merab singing to comfort Michal is purely Sellars's invention — practically her whole character is. Seeing it, one can't imagine the music staged any other way. The more one hears the score and reads the

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## Native sons and lovers

by Milo Miles

Phil Gentili and Jonathan Richman make an unlikely coupling for a bill, even on Valentine's Day. Richman, a raw eccentric in the early '70s, has become a downy eccentric for an increasingly insulated audience; commercially and critically, he's in eclipse. Gentili, in his mid-30s and specializing in a form — Motown soul — that's almost antique is nevertheless the new kid on the block, and his star may be rising. Still the two share a couple of traits: Richman proudly wears his boyish heart on his sleeve, and Gentili's easy-rolling romanticism is the force behind "Mama Lied," his first (and first-rate) single, released last summer. Both have voices that stand out from the chorus, though Richman croaks and Gentili soars. Both are infrequent performers — Gentili, in particular, never meets the masses. The Valentine's Day show revealed another similarity: both imagine themselves as innocent outsiders watching the wheels, disengaged from the stardom treadmill.

The steel band scheduled to open at the Bradford didn't show, so Richman and his Modern Lovers warmed up the crowd; they then backed Gentili and closed with a long set of their own. Richman was so low-voltage that the most aggressive members of his band were the back-up singers, the smoothly professional Beth Harrington and Ellie Marshall (the Rockin' Robins). They won a gold star for energy and accent above and beyond the call of Richman's necessity. Greg "Curley" Keranen, Richman's bassist, won the booby prize for never exceeding Modern Lover expectations for

beat; he was inaudible much of the time, and meandering when you could hear him. Richman's first set was strictly romper room — extra-harmless goofing around that comforted a lot of his faithful fans and gave the rest of us time to buy a beer. Richman almost doubled as his own warm-up comedian, showboating on numbers like "Hi Dear" and "Little Dinosaur," where he crawled around the stage with some demure *derriere*-wagging; I am told this originated as a saccharine parody of Iggy Pop's on-all-fours writhing during "I Wanna Be Your Dog." The sight of Richman's rear has quite a different effect — dinosaur, no; puppy dog, maybe. Quelling a noisy lout near the stage Richman offered what amounts to his defense of the dumbness of his last few years: "I'm not a poet, sir, I just say what I think."

Richman showed off a restrained rockabilly tune and some charmingly inept dancing to climax his warm-up set, but he wasn't holding anything back for later. His second performance gradually curled further and further, until he was speaking only to the core of his cult. The spun-sugar spell was broken briefly by Beth Harrington's Bonnie Bramlett-style version of "Dance with Me Henry." But the rest of the set resembled a fey freak show; on one level, Richman is naturally surreal, a born wacko attempting to cloak himself in normalcy through an obsessive integrity that aspires to purity. Ten years ago, Richman was a rebel because he couldn't stand the shoddy modern world; he wasn't so much enraged by it as morally offended. So he offers his per-

sonal, just universe as the better alternative. His metaphors for this place were once driven and daring; now they're not, but he's blithely oblivious. The world seems a lonely place? Richman assures us he wants to give everybody a big hug. Relationships are hopelessly hostile nowadays? Richman counters by saying it's just too bad if you don't love him because he's gonna love you anyway. Life feels complex and meaningless? Richman finds the answer in the natural world of childhood and nursery rhymes. He nearly made this believable with an anthem for Baby Lib, where an infant informs a bossman adult, "I'm stronger than you, you're just bigger than me."

Richman's current role as quivering sensitive in pop music is under assault from two sides. He was one of the first people to seize on the notion that rock 'n' roll could be put across by a less-than-conventionally-charismatic performer; nerds can be cool, too. But since the punk outpouring, everybody from Joey Ramone to Ian Dury has jumped on the less-than-average-bloke bandwagon, and Richman needs to do more than just refine his quivering. He seems to be more and more willfully wearing blinders. The suburban John Lydon, who once snarled "She Cracked," has developed into the punk Tiny Tim; Richman's truest followers, who have probably followed a similar path, may appreciate his self-therapy, but most of his cult just digs the cuteness. Responding to the inevitable calls for "Roadrunner," he delivered a no-doubt sincere eulogy for the song, saying he wrote it when he was 18 and respects it too much to do a half-hearted version now. Honest and admirable enough, but such a denial of that 18-year-old's AM-radio madness rubs against the grain of rock 'n' roll itself.

Phil Gentili probably shocked the

fainthearted out of their security blankets when he hit the stage like a bullet, singing the Supremes' "Come See About Me." It was impossible to resist his invitation; pumping his arms and rollicking all over the stage, Gentili sang with warmth and an unflinching pitch steeped in the classic Motown and Stax soul precision. At the same time, he's worn the oldies long and well enough to make them his own. His reverence for the black roots of his music is real, not stuffy; it does belong to someone else, but it's the best stuff he knows, and singing it he's practically carried aloft by the angels. With the Modern Lovers (plus a rhythm guitarist and harmonic player) for back-up, Gentili had to fend off blandness-by-association and keep spirits high all by himself. To be fair, the Modern Lovers gave their all, and Richard Hunter's blistering harp solo that kicked off "Rockin' Robin" was the high-energy mark for the evening. But slower numbers, particularly "Mama Lied" itself, sounded stiff and hollow. Gentili was on top of the vocals, even with his new, bowdlerized lyrics, but the delicate orchestration of the single was lost.

The audience cheered for an upbeat finish, so Gentili delivered a heartfelt rendition of "Stop! In the Name of Love" — probably recorded about the time he was 18, but no apology accompanied it. Gentili, who's knocked about for a long-time, has his own distance from the current pop scene and might not have even a single album's worth of originals as striking as "Mama Lied." He's still a bit shy about performing — only half a dozen songs at the Bradford — and one could certainly wish for a more accomplished and sympathetic band behind him. Between his experience and Richman's childishness, rock 'n' roll found itself on the side of adults.



# Blythe spirit

by Bob Blumenthal

Great expectations were unavoidable when Arthur Blythe's Paradise appearance was announced. A year ago, Blythe's reputation was just starting to take hold, and his local visits were frequent (twice with Jack DeJohnette's Special Edition, once each with his own tuba trio and Lester Bowie's quintet in an eight-month period). Now, three important albums on Columbia (the most recent, *Illusions*, a perfect introduction and summation) have turned the alto saxophonist into a major presence, and no major presences have been coming to Boston. Blythe's major-label affiliation notwithstanding, the Paradise probably considered this booking chancy, but, as when Carla Bley's band played an equally unexpected one-nighter in 1979, the club was sold out. Lots of hungry listeners out there, including more than a few who thought the second-billing of James "Blood" Ulmer meant an opening set by Ulmer's band.

Ulmer, however, is also the guitarist in the Blythe quintet, which is completed by Abdul Wadud on cello, Bob Stewart on tuba, and Bobby Battle on drums; and it was this oddly shaped ensemble that performed for the full house. Some listeners would have preferred Ulmer's more startling harmelodic "no wave" group and/or the perfectly balanced virtuosity and drive of Blythe's straight-ahead acoustic quartet, *In the Tradition*. If the strings-and-tuba unit proved less satisfying, it still offered a rare collection of eclectically brilliant individuals (with the exception of Battle) who retain a spirited dedication to hard blowing.

Thanks to his longstanding connection with the avant-garde and his attraction for instruments like cello and tuba, Blythe can appear abstract and complex despite an approach that is basically simple. Recurring bass lines and concise riffs dominate in his writing, just as blues-inflected phrasing and swing's rhythmic ebb and flow can be heard in all his alto solos. Even when he employs relatively "outside" meters or instrumental blends, Blythe's work tends to sound familiar, which may go far to explain his recent surge in popularity. Yet this absence of structural complexity in both writing and improvising leaves him open to charges of possessing a limited, and not especially innovative, conception.

Blythe may indeed be incapable of the abstractions we have come to expect from the Braxton/Lake/Mitchell wing of contemporary alto players, but he seems to be that rare musician who has imagina-



Arthur Blythe

tively come to terms with his limitations. He likes to blow over comfortable foundations, and he is undoubtedly aware of the impact his pungent sound and driving attack have on an audience. To nurture these strengths without quickly growing predictable, he has chosen to maintain a variety of playing situations — not an easy task, though Blythe is apparently finding work for both the quintet and *In the Tradition*. With the acoustic quartet,

he brings the passion and intensity of new music to bear on a time-honored format, one that reinforces his traditional virtues; with the quintet, his unaffected tunes and solos create a clothesline on which his sidemen hang their eccentric (and otherwise possibly mismatched) threads.

Much of the band's character derives from the interaction of Blood Ulmer and Abdul Wadud, two iconoclastic person-

alities who form an unprecedented string section. They play off each other's lines and sounds, with Wadud's emphatic bowing and double-stopping in bold contrast to Ulmer's off-center slides. The mix favored Wadud at the Paradise, and he was able to provide melodic leads, counterpoint, bass lines, and even the kind of chordal comping usually expected from a pianist. Imposing technique and an unwavering sound mark Wadud as highly and specifically schooled (rather than as a bass player who doubles, the norm among jazz cellists), and the intensity of his attack could not totally eradicate the European sensitivities associated with his instrument.

Ulmer's sensitivities, in contrast, are more evocative of the rural South and the free melodic approach pioneered by Ornette Coleman. In his own band, the disjointed logic of his guitar playing often leads to dead ends, but Blythe's music brings out aspects of Ulmer's character that lead to more resolved playing. The 4/4 grooves of "Carespin" with Mamie" and "Miss Nancy" moved Ulmer to riffs and phrases that cohered more comfortably than usual, and he cried like a Sea Island gypsy on the moody "Odessa." Even more impressive were the spongy chords that Ulmer (who doesn't use a pick) stroked behind Blythe, especially on the festive "Down San Diego Way."

Records suggest that Bob Stewart is equally integral to the success of the band, but amp problems minimized his contribution. Even with a microphone suspended into the bell of his tuba, and frequent requests by Blythe and himself to up the treble in the sound mix, much of what Stewart played was a blur. He seemed determined to overcome the problem on "Miss Nancy" (aka "For Fats"), a skein of Monkish step figures, pedal points, and walking bass lines that provides a ready-made tour de force, yet he had to interrupt his Herculean performance two minutes into the tune when his amp died. Despite the constant malfunctions, Stewart did find ways to make his presence felt, including a buzzing facsimile of Wadud's bowed stops during "Spirits in the Field" and a moment on "Bush Baby" where he took a breath and blew the entire band into higher gear.

To appreciate Blythe's group, listeners had to tune out drummer Bobby Battle. His kit had a bold, looming sound that was appropriate, yet he failed to generate either infectious time or a sense of give-and-take with the other musicians. Battle showed signs of pulling things together in a drum solo that started with some attractive patterns, but it went on about five times as long as necessary. The excellence of the other percussionists who work frequently with Blythe (Jack DeJohnette, Steve McCall, Phillip Wilson)

Continued on page 12

## Cellars by starlight

### Notes from the Naked City

by Doug Simmons

Thursday, February 12: Afternoon stop at the *New York Rocker* office, where the small staff is working on number 38, the fifth-anniversary issue. Andy Schwartz, editor and publisher, says hi-how-are-ya and gets back on the phone. Rushed, earnest, and edgy, Schwartz is the vision and heart of the tabloid, which has slowly overcome its financial difficulties and become a link between American and English rock scenes. True, too often the writing is dry, the graphics haphazard, and the outlook bitchy, but it's an honest paper that's virulently anti-commercial. It takes courage to put X, Bush Tetras, and Pylon on successive covers. The standard complaint in New York is that *Rocker* doesn't write about the New York scene enough; the standard complaint elsewhere is that it writes about New York too much. It's distributed nationally and abroad, circulation 30,000-plus, and Schwartz says it's growing. Without *Rocker*, and to a lesser extent *Trouser Press*, new music would have a much harder time being heard.

*Rocker* celebrates its fifth at Hurrah, a Spit-size club. In this instance, the usual \$10 admission is offset by the line-up — five bands and lots of special guests, among them the dB's, the Fleshtones, Clem Burke, and Richard Hell. The high-

light is Lenny Kaye's performance of "Child Bride," his recent single on Mer. He dedicates it to Patti Smith, saying today is the 10th anniversary of their friendship. In the garage-rock style that Kaye's done much to revive, "Child Bride" cherishes a young girl's innocence, but the music says something else. Kaye's crashing chords, the rapid bass lines, and the ragged drumming leave little doubt what he would like to do with that purity. The dB's, led by Chris Stamey and Peter Holsapple, are also swell: slick and ornery pop from four guys who look like B+ college students. (Their debut LP on Shake just hit the stores.) Best song of their set: "We Should Be in Bed," Beatles sound, Dead Boys sentiment. Between sets the DJ spins records, and "Too Many Creeps" by the Bush Tetras packs the floor. Bordering the edges are pillowed platforms, the kind usually seen in student unions, and I'm amazed at how many people are sleeping on them. On the other hand, it's 3 a.m. and Cynthia and I can no longer endure waiting for Hell, so we leave. Happy to report, though, that he has a new band and an LP agreement with Red Star.

Friday: On my way to the Guggenheim I cross Central Park. The reservoir is strikingly low, proof of the drought.



Lenny Kaye

The *Times* says New York has only a 140-day water supply left. I get into the museum for two bucks, take an elevator to the top, and slowly work my way down the circular ramp. My favorite this visit is William Haney's "In a Flash," a 1979 painting that could be called surreal realism. The central image is two cars that have crashed head-on and then careened into a tree next to the road along a river. A few bodies are already covered, and a badly mangled man is being administered to on a stretcher. Off to one side a policeman is arresting three guys. Across the river, a half-mile or less, is a dense skyline, probably Manhattan, brilliantly lit by lightning. One of the jagged strands strikes a skyscraper, and another

a tiny plane. Looking closer, I notice that many of the buildings appear to be on fire. This disaster is now going beyond the immediate eye-catching action. My eyes return to the wreck, a smaller, easier-to-grasp tragedy. What I then see is even more unsettling. Unperturbed by death, a cat saunters by the corpses. A woman bent over at the waist picks up a bottle (evidence perhaps) from the edge of a slimy puddle; the label on the right-hand rear pocket of her designer jeans reads, Bonjour. Apocalypse is saying "Hello."

Admission is \$10 for the Feelies at the Rock Lounge, which is a Rat-size, square room, without a stick of furniture. The Feelies go on at 3 a.m. They play much of their Stiff LP, *Crazy Rhythms*, number seven on my Top 10 last year, and quite a bit of new material. Led by Glenn Mercer and Bill Million, songwriters and guitarists, both frail neurotics, the Feelies gig rarely. I enjoy the sinewy music and pained abstract lyrics, sort of a poppy Velvet U, but for two reasons I have an impossible task justifying their pose to my beloved plus-one. First, she's right for saying they act as if they were doing us a favor by playing. Second, it's been a long day, I'm exhausted, and the Jack Daniel's is making me numb.

Saturday: Irving Plaza, \$9 to enter, is my favorite of all the live music venues I've been to this trip: a ballroom with a U-shaped balcony above the long, broad floor. The Lyres go on at 11:30 p.m., earliest starting time yet, and the floor fills with dancers. After the encore, leader Mono Mann gleefully signs copies of the DMZ album for a few fanatics. We stay for only half of the Fleshtones' set, much to my displeasure, since their recent five-

Continued on page 12





**BOSTON'S MOST PURCHASED ALBUMS**

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON LABEL
2	1	REO SPEEDWAGON	Hi-Fidelity	6
3	2	PAT BENATAR	Crimes of Passion	22
1	3	JOHN LENNON/YOKO ONO	Double Fantasy	9
5	4	BLONDIE	Automania	8
6	5	NEIL DIAMOND	The Jazz Singer	10
4	6	AC/DC	Back in Black	20
7	7	THE POLICE	Zenyatta Mondatta	14
8	8	STYX	Parade Theatre	4
10	9	ELVIS COSTELLO	Trust	2
9	10	BRUCE SPRINGSTEEN	The River	14
14	11	STEVE WINWOOD	Arc of a Diver	4
12	12	THE CLASH	Sandinista	3
13	13	THE RINGS	The Rings	4
11	14	KENNY ROGERS	Excitment	18
18	15	THE JAM	Sound Affects	3
16	16	KOOL & THE GANG	Celebrate	7
17	17	BARBRA STREISAND	Gully	17
22	18	THE DOORS	Graceland	13
21	19	FLEETWOOD MAC	Live	6
23	20	STEVIE WONDER	Hotter Than July	13
20	21	STEELY DAN	Gaucha	8
—	22	ABBA	Super Trouper	1
—	23	JOURNEY	Captured	1
19	24	THE ALAN PARSONS PROJECT	A Turn of a Friendly Card	2
—	25	U-2 (Imp)	Boy	1

**WBCN'S MOST PLAYED ALBUMS**

3	1	THE RINGS	The Rings	6	MCA
1	2	THE CLASH	Sandinista	6	Epic
2	3	ELVIS COSTELLO	Trust	4	Columbia
6	4	BRUCE SPRINGSTEEN	The River	16	Columbia
9	5	THE JAM	Sound Affects	5	Polygram
5	6	THE POLICE	Zenyatta Mondatta	17	ASB
—	7	THE FOOLS	Heavy Metal	1	EMI/UA
4	8	U-2 (Imp)	Boy	7	Island
11	9	THE JIM CARROLL BAND	Catholic Boy	14	Atco
10	10	STEVE WINWOOD	Arc of a Diver	6	Island
—	11	PAT BENATAR	Crimes of Passion	16	Chrysalis
12	12	HUMAN SEXUAL RESPONSE	Fig. 14	11	Passport
17	13	REO SPEEDWAGON	Hi-Fidelity	4	Epic
8	14	ROCKPILE	Seconds of Pleasure	14	Columbia
14	15	BLONDIE	Automania	10	Chrysalis
—	16	ELLEN FOLEY	M.P.N.	1	Epic
7	17	JOHN LENNON/YOKO ONO	Double Fantasy	11	Geffen
16	18	PYLON	Byrds	3	BB
13	19	M	The Official Secrets Act	3	Sire
20	20	TALKING HEADS	Remain in Light	14	Sire

**WBCN'S MOST PLAYED SINGLES**

THE PRETENDERS (Imp)	Message of Love/Parade	Real
SPANDAU BALLET (Imp)	To Cut a Long Story Short	Chrysalis
ERIC CLAPTON AND HIS BAND	I Can't Stand It	RSO

**WBCN'S MOST PLAYED LOCAL MUSIC**

THE OUTLETS/BOYS LIFE	Knock Me Down/ More Trouble for Madras Man	Modern Method
SHANE CHAMPAGNE	Shane Champagne (EP)	Pure & Easy
CITY THRILLS (formerly Thrills)	Sorry	

**BIG MATTRESS SONG OF THE WEEK:** JOAN JETT *Bad Reputation* *Boardwalk*

**WITH A BULLET**

Selected by WBCN's Associate Music Director, Marc Miller

**Morning Train** — Sheena Easton (EMI)  
This single is the most infectious pop record since *Go All the Way*. Imagine if you can Crystal Gayle's voice, produced by Roy Wood, in the Motown Studios, with Supertramp as the backup band. Sound too good to be true? Well, it almost is. It was a huge hit in England and is on its way here. A fun record even your mom will sing along to.

**Dance Craze** — Various Artists (Chrysalis)  
Remember those wonderful "Murray The K Presents Live on Stage of The Brooklyn Fox" albums? Well, this is sort of the same principle, 1980s style. Contained here are the best of the British ska bands, which graced our shores last year, recorded live in England. The Specials, Selector, Madness, English Beat, etc. are a lot more fun live than their studio albums; and this album, which is the soundtrack from the forthcoming movie, *Dance Craze*, captures them at their best. So, invite your friends over, roll up the rug, crank up the old Victrola, and dance 'til the cows come home.

**Records**

**Marvin Gaye  
IN OUR LIFETIME  
(Tamala)**

Because my copy of *In Our Lifetime* was a white-sleeved promo, I didn't realize the album was supposed to be Important until I saw its cover in a record store: Motown's Mr. Cool painted as both angel and devil suspended in head-to-head, dialectical combat over a cityscape. As one who has, over the years, found the bass line to Gaye's "Got To Give It Up" to be more useful than Fred Nietzsche's *Beyond Good and Evil*, I was deeply troubled. Was I about to join the ranks of unprophetic types who dismissed *There's a Riot Goin' On* as unfocused, sloppy, and clearly not a Pillar of Western Culture? Nope. Gaye's conceptual bark (his LP covers) had been worse than his bite throughout the '70s. *What's Goin' On*, a good one, presented him as the Voice of the American City, but its commitment was that of an honest, worried commuter. On "Here, My Dear", a pretty good one, Gaye came on like a troubled philosopher when he was really just an angry, lovesick divorcee. On *In Our Lifetime*, he comes on like Herr Fred and, yeah, is all the things those dumb people said about Sly.

Yet, for all the failed high-mindedness, it's hard to work up any venom toward Gaye for this flimsy record. Its intentions are so hazy that there's nothing to direct your grievances against. "Love Me Now or Love Me Later" spends four minutes intoning the story of Creation and the tug of war between God and the devil over a lazy, unresolving blues. Then, for no apparent reason, backing vocals begin chanting the title phrase, Gaye's sermon turns into a seduction, and the song switches into the next cut, the harder funk of "Heavy Love Affair." Granted, it's amusing to hear Genesis turned into a substitute for "Wanna come upstairs and see my etchings?", but it's not half as funny (or pointed) as last winter's ignored "Ego Trippin' Out," which was about the very guy who would have pulled a stunt like that. Similarly, the title track begins with someone shouting, rapper style ("Come all let's get funk'in/If you dig the right/Please all let's get funk'in/If you dig the wrong"), dissolves into another come-on, and then decays into a segment of reverbed electric piano. Beyond "Fuck Art, Let's Pony," it's difficult to discern any kind of message. This isn't so bad: when a record makes as little sense as *In Our Lifetime*, annoying gaffes can easily turn into lovable quirks.

Still, for you scrupulous ones who feel uneasy about liking an album for the wrong reasons (unintentional humor, fake pretension, incoherence, horns that sound like Herb Alpert), a couple of honest-to-God reasons follow. Although the album's cocktail funk sounds at once busy and distracted, Gaye still has a wonderful feel for group vocals. So, while greasy, tough-guy mannerisms have displaced much of his old, devilish roughness, he's still capable of upsetting the foolish "Life Is for Learning" ("the artist pays the price," indeed) or the coy "Funk Me" with disquieting, post-doo-wop harmonies. I guess he hasn't forgotten he was once a Moonglow. There's even one song that makes me think that Gaye hasn't forgotten a more vital time. The rhythm section of "Far Cry" bashes out the same ragged cadence that opens the Temptations' "Papa Was a Rolling Stone," but the song never settles into that (or any) groove. Over — or is it under? — the syncopation, Gaye starts crooning liquidly about partying, and I get the crazy, scary idea that he's decided to resurrect the irresponsible Papa, the unwanted ghost who hovers over so much black pop of the early '70s. When the song, like so many on this album, loses its way, I feel disappointed and then relieved.

— Mark Moses

**PHIL SEYMOUR  
(Boardwalk)**

The Dwight Twilley Band's *Sincerely* was one of 1976's left-field gems. Recorded mostly in Tulsa, Oklahoma, by Dwight Twilley and Phil Seymour, it was a slide-show tour through the virtues of Midwestern pop: airy vocals layered with whining harmonies, economical twanging guitars, a touch of swing to the otherwise straight-ahead drumming — all buffed with a sheen that made every song accommodating, even somewhat sexless, rather than aggressive. The Cryan' Shames and numerous others tried to hit it big with this style, and Kansas City's Gary Charlson deserves to.

*Phil Seymour*, the debut by the Twilley Band's other half, sits squarely in this tradition as well. Perhaps a little too comfortably, because for all his command of this style Seymour never attempts to extend it... or himself. Any cut on his record would fit seamlessly into *Sincerely*. In fact, the album's biggest surprise is how much of *Sincerely*'s sound Seymour was responsible for. Listening to his voice (including the harmony parts) on *Phil Seymour* makes it apparent that he, not Twilley, was that band's chief vocalist.

Seymour also recruited lead guitarist Bill Pitcock IV, another *Sincerely* alumnus, which completes the connection. Perhaps he should have entitled the album *Twilley Don't Mind* (or, at least, *Son of Sincerely*).

The disappointing difference between the two records is that none of the songs on *Phil Seymour* — even the ones written by Twilley — is as memorable as the best from *Sincerely* (all of which was composed by Twilley). On that album "TV," "Three Persons," the title cut, and its best-known song, "I'm on Fire," all had an edge of seriousness — sometimes wistful, sometimes mournful — that elevated them above the happy adolescence of their genre. *Phil Seymour*'s songs don't stray from bounciness. Taken singly, they're easy listening; over the course of a side, things get bland. It can't be that Seymour isn't the writer Twilley is; he wrote only three songs (including the album's highlight, "Precious to Me"), while Twilley and Pitcock contributed two apiece. It's simply that Seymour's dedication to form Simonizes everything. Even Bobby Fuller's "Let Her Dance" disappears under Seymour's high-gloss treatment. And because he's concentrating on getting everything so perfect, Seymour can't stretch the pop-romantic conventions in the way that made *Sincerely* so appealing. All these comparisons to *Sincerely* might seem overdone, but they are what *Phil Seymour* is all about: 11 songs reprising the sound that Twilley and Seymour perfected five or six years ago. I appreciate a musician sticking to the territory he knows best, but the imitation needn't have been so sincere.

— M. Howell

**Grover Washington Jr.  
WINELIGHT  
(Elektra)**

In 1951 there appeared an album on Capitol called *Music for Lovers Only*. It was the love-child of a most unlikely father, the comedian Jackie Gleason, whose idea of the perfect accompaniment for those late-night trysts was toned-down jazz trumpet drifting through cumulus clouds of violins. With Gleason conducting, the late Bobby Hackett's lyrical embellishments curled as languidly as cigarette smoke — but never far from the familiar tunes. The strings swelled in moist anticipation, a piano faintly tinkled, the tempo lingered, slow dances led to slower kisses, and...

*Music for Lovers Only* begat *Music To Change Her Mind*, *Music*, *Martinis*, and *Memories*, and over two dozen more, making a few million dollars for Gleason (and a good deal less for Hackett). And though his later records, minus the trumpeter, were closer to the mush of Mantovani, the 101 Strings, and Frank Chacksfield, *For Lovers Only* created the concept of quality, jazz-tinged mood music for the sophisticate *manque*.

Thirty years later, as swinging lovers exchange their ascots and sequined after-five handbags for Calvins and their martinis for Kirs, saxophonist Grover Washington Jr. is making jazzy mood music for a chilly time. And *Winelight*, which recently cracked the Top-25 LP charts (increasingly rare for an instrumental set) is perhaps his coolest yet.

In a typically cool (in the best and worst senses of the word) Washington disc, one hears: well-played, if generally predictable, alto, tenor, and soprano solos, relying heavily on blues scales and a few R&B cries for cathartic effect; hook-geared, blues-ish pop melodies that occasionally transcend mere prettiness (Ralph McDonald's "Mr. Magic," Washington's greatest hit); funk or Latin secondary motifs — a riff introduced by bass or keyboard that prods longish saxophone solos; a gentle wash of keyboards, guitars, synthesizer (or strings), and slinky clavinetts; rhythm tracks that invariably (again, in the best and worst senses of the word) groove; judicious percussion sprinklings by McDonald (who, with Washington, co-produced this LP); stretched-out, danceable, mood-sustaining performances; and high-tech sound.

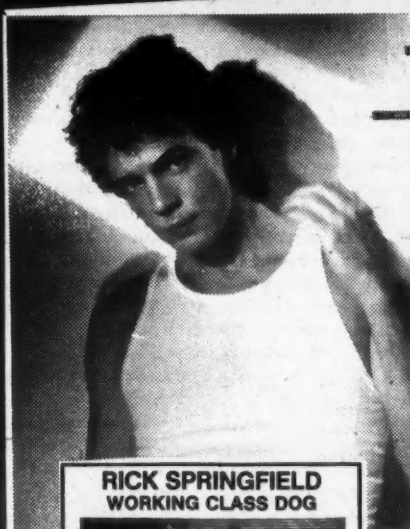
Rarely has there been a more elegant jazz-funk crossover than the title cut, written by arranger-conductor Bill Eaton. A seductive line for Washington's dry, measured alto, "Winelight" could be the theme for a modern detective movie — self-possessed, alluring, detached, slightly ominous. The rhythm section of guitarist Eric Gale, clavinetters Paul Griffin and Raymond Chew, bassist Marcus Miller, drummer Steve Gadd, and percussionist McDonald is effortlessly in the pocket, and Washington is at his sexiest. Or perhaps it's simply that when a tune is this engaging and the arrangement has been fashioned — and for once this is the proper word — so heedfully, the saxophonist's approach doesn't seem so stylized.

But having filled the cup with "Winelight," one can almost float into a post-coital haze for the rest of the LP (which may be the desired effect), with the exception of some double-time Latin hustle behind a tenor solo in "Take Me There" and "Just the Two of Us," written and sung by Bill Withers. The lyric, with its promise of mellow romance, is of a piece with the album's tone, but Withers is in good voice. And besides, when was the last time you heard a steel-drum solo on a jazzy record for lovers only?

— James Isaacs



MUSIC MEANS RECORDS AND TAPES CHEAP MUSIC CITY WORLD

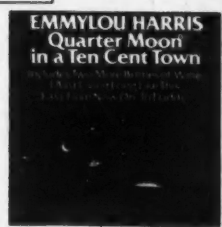
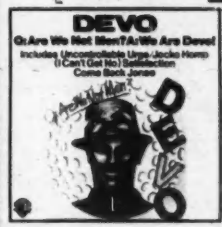


**RICK SPRINGFIELD**  
WORKING CLASS DOG  
Includes "Jessie's Girl" & "I've Done Everything For You"

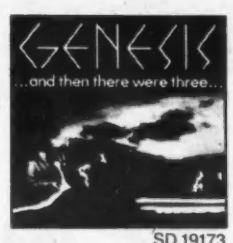
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**RCA**



**TALKING HEADS**  
More Songs About Buildings And Food



**LOOK WHAT \$3<sup>99</sup> WILL BUY!**



CHAIN LIGHTNING / DON MCLEAN

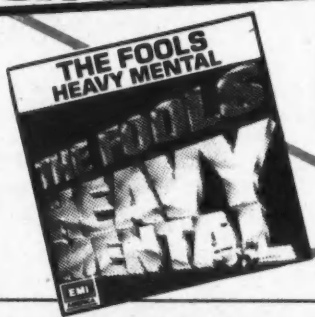


Includes: Crying, Words & Music, Since I Don't Have You, It's Just the Sun

BXL1-7756  
Includes the smash hit "Crying"  
**4<sup>99</sup>** LP/TP

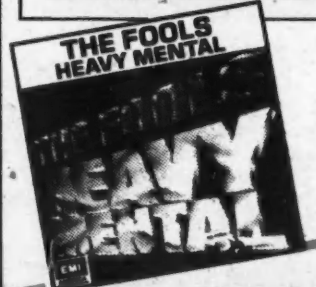
ALL THESE AND MANY MORE

SW-17046



**THE FOOLS**  
Heavy Mental

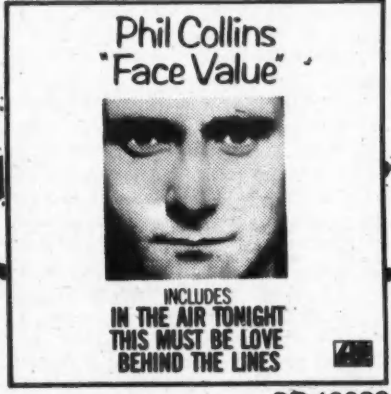
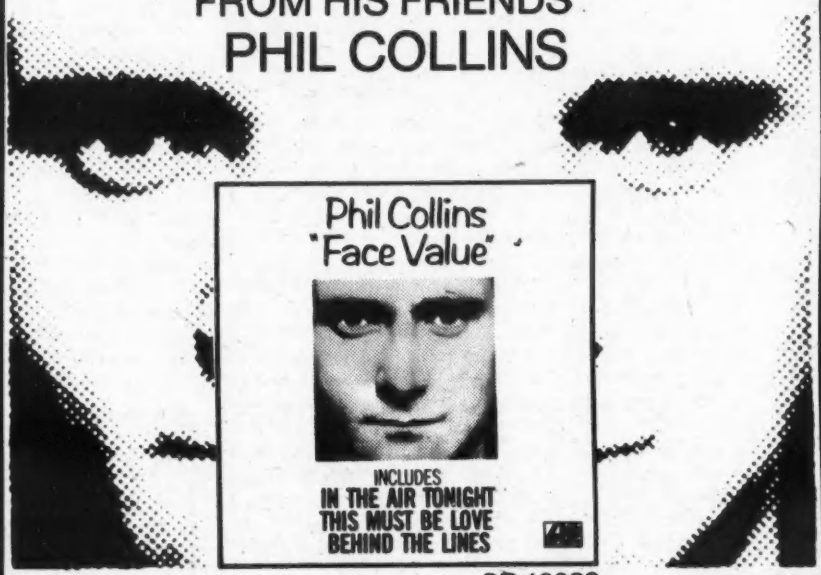
The Fools exploded with their debut LP, *Sold Out*, and *Heavy Mental* is undoubtedly the vehicle to take them to the top of the charts in 1981.



**4<sup>99</sup>** LP/TP



FROM GENESIS WITH A LITTLE HELP FROM HIS FRIENDS \*  
**PHIL COLLINS**



SD 16029

**5<sup>99</sup>** LP

\* Friends:  
Eric Clapton  
Stephen Bishop  
E.W. & F. Horn Section

Genesis' Phil Collins brings you his first solo album and it can only be described as brilliant! "Face Value" includes masterful works like, "In The Air Tonight," "This Must Be Love," "Behind The Lines," and the hit "I Missed Again."

**5<sup>99</sup>** TP



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CHEAPEST RECORDS I'VE EVER SEEN!



SALE ENDS 3/1





# Art Polaroid Renaissance

by Kenneth Baker

Harvard's Fogg Museum has just opened an exhibition that will probably set an important precedent for museum practice in the economically beleaguered 1980s. Beset by rising operating and insurance costs and dwindling budgets, museums are increasingly hard put to bring major traveling shows to their growing public. The Fogg's current show, "A Masterpiece Close-Up: Raphael's 'Transfiguration,'" represents a possible technological resolution of this problem.

The Fogg show does not actually exhibit Raphael's work; rather, it provides unique, high-quality photographic reproductions of the painting and its details. Camera equipment and processing developed by the Polaroid Corporation has made possible photographic reproductions of unprecedented resolution and color fidelity. The Fogg's "Masterpiece Close-Up" is thus a kind of photographic reconstruction of Raphael's painting, in a medium so transparent as to offer us everything but the physical presence of the original.

Originally commissioned as an altarpiece by Cardinal Giulio de' Medici, Raphael's "Transfiguration" has been regarded as a masterpiece since the artist died before completing it in 1520. Napoleon appropriated the work for the Louvre in 1797, and Antonia Canova secured its return to Italy nearly 20 years later. It was installed in the Vatican Picture Gallery in 1817 and has not been removed since. Even if the wood panel on which the painting is executed were not too fragile to travel, the cost of insuring Raphael's final masterwork for a North American tour would likely have been prohibitive.

The present exhibition comprises an image of the whole painting at 95-percent actual size, a set of actual-size details of the work, and a set of magnified details. What distinguishes these photographic reproductions from those we see in books or on postcards is that they were all made from very large negatives. Polaroid has developed large-format cameras capable of producing 20-by-24-inch negatives, thus permitting color prints to be made without enlargement. It is in the enlargement process that the information captured on a conventional negative is attenuated and distorted; by eliminating this process, the Polaroid technicians were able to obtain im-



Raphael's "Transfiguration"

ages of Raphael's painting that seem to have the clarity of direct visual experience. (Also, by using the high-speed Polaroid development process, they were able to check the results of their work almost immediately and make whatever adjustments of lighting and exposure were needed to yield an optimum image.)

The nearly-actual-size composite image of the

"Transfiguration" also reproduces the work's physical inaccessibility. Being nearly 13½ feet high, the original work stretches far above the spectator's eye level, with many of its significant details out of visual range. Part of the purpose of the photographic excerpts is to bring these details within reach, so that they can be understood and appreciated. In the present installation, each photographic detail is accompanied by a short text explaining the content of the image and its contribution to the larger meaning of the work. Regardless of your skepticism about the treatment of an original work in the photographic medium, you will experience a change in your way of seeing the whole (reproduced) painting if you look carefully at the framed details and enlargements. And the certainty of experiencing such a change justifies attention to this show. The exhibition reminds me less of other experiences I've had of Renaissance art than of Ken Jacobs's celebrated film, "Tom, Tom, the Piper's Son," a visual reconstruction of a primitive silent movie. At its outset, you see the short silent flick as is. Then Jacobs uses his camera to slow down the projected original, zero in on its details, reverse and repeat them, and generally penetrate the structure of the primitive movie in a way your eye never could. Finally, he shows you the original movie again, after his visual analysis of it, and sure enough, you feel like you're seeing a completely different piece of film.

Photographic analysis of a painting presents problems that Jacobs didn't have, since, in his work, the medium of analysis was the same as that being analyzed. But the philosophical provocations are similar in both cases, and are perhaps more significant in that of the "Transfiguration" show. Is the "Transfiguration" really disfigured by its mediation through photography? We are certainly not experiencing Raphael's work when we see this show, but it seems we are experiencing a novel refinement of information about Raphael's work. The inherent danger of such a process is that it will promote the confusion that already exists in our minds and our culture between the experience of a thing and information about it. The Polaroid processes demonstrated here may represent a new achievement in getting us to unsee the means of mediation; the paradox is that these processes have been marshaled to help us appreciate Raphael's painting, or painting generally. And the appreciation of painting includes intelligent perception of the use of the medium. You cannot really evaluate painting without seeing and judging the ways paint is used by artists.

Evaluating the photographs of Raphael's

Continued on page 12

## Shooting the Russians

by J. Ronald Havern

"I use individual pictures to build a statement," says Nathan Farb. "I've always wanted to photograph Everyman. But, as I learned from Diane Arbus, the more you photograph individuals, the more you photograph Everyman. The things that make an individual most individual, and most unique, are those things that are most common to all of us."

In 1978, in the midst of an eight-year teaching stint in the art department of Rutgers University, Farb accompanied a photographic trade show sent by the US State Department to the large Siberian crossroads city of Novosibirsk as a sort of living exhibit — an American photographer using American photographic equipment. From past experience in photographing people "behind the Iron Curtain," and from a year's work in New York as a street photographer, offering people ready-to-wear pin-on portraits of themselves, he had discovered one invaluable quality of Polaroid film: "By knowing that each picture was something he or she would be able to see instantly, and to take home or give to a friend, the person would be more intimate with the camera. It was because of this that I thought the Polaroid button portraits were really better than my actual 'work,' but having no negatives, I had no record of them."

Under the auspices of the State Department, Farb set up his studio in a small roped-off area within the large exhibition space of a public cultural center in Novosibirsk. He had insisted on having plenty of Polaroid Positive/Negative film, so that when his subjects arrived he could present them immediately with the positive print while retaining the negative. And they arrived by the thousands.

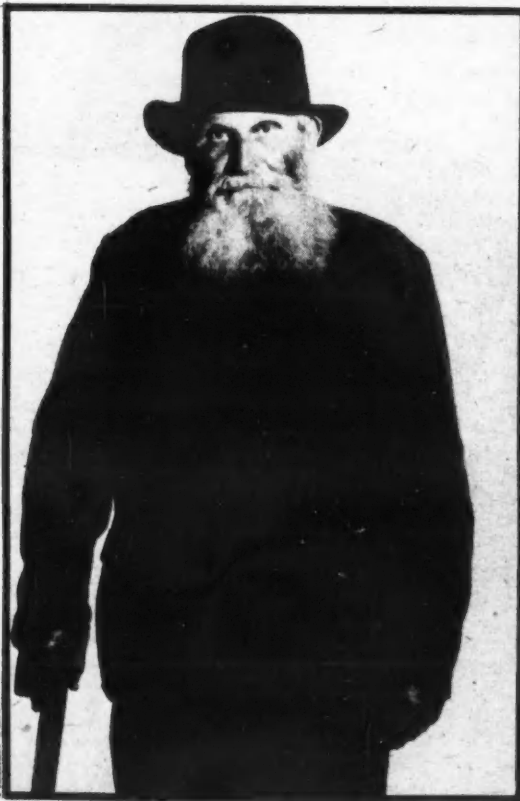
"I don't want to use the term flippantly," he says, "but I was sitting in the middle of a gold mine." For six weeks, an estimated 10,000 people a day toured the trade show. Farb photographed about 1,500 of them and retained between 500 and 600 negatives. It is from these that he chose the 80 pictures that make up his new book, *The Russians* (Barron's, \$19.95). And it is from those 80, in turn, that the 20 prints were chosen which make up the collection currently showing at Polaroid's Clarence Kennedy Gallery at 770 Main Street in Cambridge.

Every day those who wanted their pictures taken by the American photographer crowded around his makeshift studio, and every day, speaking through interpreters, Farb would look out into that crowd and pick his subjects. "I was very selective," he says. "I was looking not for stereotypes, but for prototypes of the Russians I saw there. And, the Russians are very... well, boisterous, you know. They would shout out and tell me when I had spent too much time taking pictures of pretty girls, or when I had done all that could be done on some particular model."

"At first the State Department kept me cloistered," he says. "They didn't think I would be able to survive

without American refrigerators and American beer. But when I went out into the streets of Novosibirsk, I was asked directions in Russian. No one knew I wasn't one of them. There was no great, no really obvious difference in the people. Some had more Slavic features. This room, though, for example," he said, looking around at the cafeteria in the MIT Student Center where we were having breakfast, "could be part of any university in Russia. These people could all be speaking Russian. There's really very little difference."

"The Russians are very much like us, much more than, say, the English, or the French, or Germans. You know what this show is about? I'll tell you what it's about," he says, putting words to a newly recognized discovery. "It's about being part of one of the most powerful countries in the world! It's about being part of one of the big people on the face of the earth. Both the Russians and us. In terms of land mass, in terms of a rich cultural and ethnic mixture — there's a certain attitude of confidence



Nathan Farb

and responsibility and so on that comes from being a part of this great social experiment, a sense of excitement.

"This attitude seems to have something to do with the vacillation between disillusionment and hope, between a sort of cynicism and a sort of idealism. I don't often think of it in words, really, I think of it more in terms of body language, in the way people hold and carry themselves. That's why I'm a photographer and not a writer, I suppose."

It can prove somewhat disconcerting to have one's stock images of Russians confounded by these intimate, and often delightfully spontaneous, black-and-whites. Some viewers are even a little disappointed, and so there begins a game of little groups of gallery visitors moving from picture to picture, tallying up the score in their own private little catalogues: "Well, he doesn't look Russian, but her — she definitely does. Now, this one just doesn't look Russian at all." Some sound as if they felt a little bit cheated: "These ladies look like anybody you'd see shopping in Woolworth's; what gives here, anyway?"

Usually when unsophisticated viewers find something they can relate to a pre-existing stereotype, they feel a whole lot better, their cultural vertigo having been dispelled. Looking at a striking print of a particularly bedraggled young mother in her '50s hair style and her '60s winter coat and lugging along her hefty two-year-old, one visitor was overheard to say, "Now, she looks Russian. She's so depressed... the Russians are so depressed."

Farb's own perspective on that picture provides a useful counterpoint. "Depressed!" he says. "She's been dragging that kid around all day; she was probably up with him all night. She's tired! Any parent who's ever had a two-year-old knows what that's like!"

The clothing (miniskirts and '60s flowered prints) is dated (much like the current couture of Central Square), and the prevalence of dark sunglasses suggests new wave, but the shoulders-forward, flatfoot stance, particularly of the men, is straight from *Urban Cowboy*. There is a confidence, and yet a disarming openness, a kind of come-and-get-me look that *Pravda* hardly prepares us for. The dumpy housewives and the painted blonde bombshell, the fresh young student gazing into the lens, intensely curious, as if looking at America, or the haggard office worker making a brief stop in front of the camera on the last few minutes of his lunch break — all have a quietly worldly, knowing look.

These "prototypes" of the Russians may prove to be good prototypes of ourselves as well, from the group of party bosses, looking like a slightly more porcine version of Reagan's cabinet, to the hearty lady shaking with gales of laughter as she realizes that the photographer is about to immortalize not only her wizened features and store-bought, stainless-steel teeth, but her pendulous belly, too.

So take a trip to Central Square, and walk down Main Street to the Clarence Kennedy Gallery. You might want to stop at Woolworth's on the way, to make a few comparisons. I think you'll find a few familiar faces among these men and women who make up one of the "big people on the face of this earth."

The Russians will wait for you until March 12. ●



# Trailers

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ture (Truffaut and Claude Berri produced it), and though its style resembles *Loulou's* — sketchy, gritty, meandering, seemingly improvised — it is in every way a superior work. Like Truffaut's first feature, *The 400 Blows* (and like Berri's portrait of childhood *The Two of Us*), *Naked Childhood* is purportedly autobiographical. And yet, unlike its illustrious predecessor, it never tries to make its small protagonist appealing or poignant. Piatat seems to recall his childhood as a brutal mystery, and himself as a rather forbidding tyke, driven by ineffable yearnings and twisted impulses.

Francois lives in his own impenetrable world, and whenever that world intrudes upon the one that the adults around him inhabit, there's trouble. Rejected by one set of foster parents, the boy is shunted off to live with the Minguets, an elderly couple who make something of a practice of taking young incorrigibles into their home. Gradually, through a process so subtle it can scarcely be charted, Francois begins to calm down under the Minguets' gentle influence, begins to smile and take an interest in things, begins to express affection. All of which could easily have been turned into the sort of uplifting humanistic glop that characterizes most movies about reaching the unreachable child. But Piatat spurns easy solutions and happy endings; he knows that if, some way the unreachable child will always remain so; probably his own experience is testimony to the fact. Piatat shows us that the Minguets can be just as fretful and uncomprehending as Francois's other foster parents, and that beneath the boy's evolving domesticity, there still pulses the ferrety intelligence of a born criminal. There is no answer to the problem of Francois; yet something is going on here — some indefinable chemistry of love and relationship and growth. And even if that process remains fragile and its results obscure, it seems cause for hope.

Piatat gets performances out of his unknown actors that are, to my mind, far more affecting than the polished work of Isabelle Huppert and Gerard Depardieu in *Loulou*. Rene Thierry and his wife, Marie Louise, portray the Minguets in a subdued, unhurried style that lends everything around them a naturalistic aura. The modest bungalow they live in, their bland suburban neighborhood, the gray streets and the gray railyards and the gray skies — all feel as though they'd been divested of any rhetorical purpose, though it's clear that Piatat has developed the setting out of some rather gloomy memories. And Marie Marc, who plays Madame Minguet's ancient mother, is a wonderful found character, a bright-eyed, guileless creature with the face of an aged Modigliani odalisque. Her scenes with the remarkable young Michel Terrazon, who plays Francois, evoke sentiment without in any way being sentimental; like the rest of the movie, they're oddly distanced and austere. In fact, it's difficult to discover the means by which this evanescent film works on the emotions. Perhaps its magic lies in its understanding that the mysteries of human behavior are not entirely penetrable, that even the most well-intentioned explanations, programs, and theories cheapen experience. Living with the mystery of Michel Terrazon's Francois for 83 minutes is inexplicably moving — and moving, in part, because inexplicable. *Shown Sunday through Tuesday, February 22-24, at the Coolidge Corner.*

— Stephen Schiff

## SUNDAY LOVERS

*Sunday Lovers* marks a rebirth of the '60s American sex comedy — and we can only hope for its speedy return to the grave. In the mid '60s, the American cinema was pretty disastrous all around, but the romantic comedies were particularly loathsome. After Marilyn Monroe, screen *mores* loosened up — just a little — and, since explicit references to lust and adultery had become licit, directors and screenwriters unleashed a noxious stream of regressive sexual fantasies. One could argue that this period represents the nadir of cinema's portrayal of women: in such strident, witless films as *Sex and the Single Girl*, *Arrivederci Baby*, *Not with My Wife You Don't*, and virtually anything else starring Tony Curtis, we learned that inside every voluptuous female is a screeching, voracious, man-hating harpy that busts loose as soon as you marry her. Needless to say, these movies make painful watching today.

By comparison, European films of the period were light-years ahead in intelligence and sophistication. True, such films as *Georgy Girl* and *Never on Sunday* have dated, but their approaches to the then-risque subjects of premarital sex and prostitution are refreshingly cheerful, and the female protagonists are regarded with sympathy and awe rather than fear and loathing. Americans must have recognized the superiority of the Continental point of view: a staggering percentage of our films had European settings.

But if *Sunday Lovers* has anything to teach us, it's that bad taste transcends geography. Comprising four unrelated episodes, each set in a different country, and each perpetrated by a director of a different nationality, the film is an international disgrace. In Bryan Forbes's London episode, for example, Roger Moore is a chauffeur who masquerades as the lord of the manse one weekend and exhausts himself trying to play stud — both to the California-airhead stewardess he picks up at Heathrow and to the sexually frustrated milady who drops in unannounced (Lynn Redgrave doing her boring Glenda Jackson imitation). Then, just when you've decided that this is the most charmless, anachronistic, idiotic piece of filmmaking in at least a decade, Dino Risi's segment, set in Rome, sends you groping for new superlatives. In Risi's version of the seven-year itch, Ugo

Tognazzi plays a married man who spends a free weekend looking up all his old girlfriends, only to find that they are fat, ugly, abusive, selling it, too hot to handle, or dead. Edouard Molinaro's Paris sequence, about a businessman who resorts to pimping to clinch a deal, at least tries to deliver a moral — but damned if I know what it is.

The Americans, however, get credit for *Sunday Lovers' piece de resistance*: a phony plate of slop directed by and starring Gene Wilder. In this ultimate regressive fantasy, Wilder plays a sexually retarded 45-year-old (named Skippy) who's loved and betrayed by a beautiful former "nut case" (Kathleen Quinlan, who seems to have cornered this particular market). Quinlan teaches Wilder how to make love the way a mother might teach her three-year-old how to dress himself; intercut with shots of sunsets, downy-skinned children hugging under the sprinkler, and Wilder's sagging tush, this segment will send audiences gagging to the nearest restroom. Unlike Molinaro, Wilder is gracious enough to spell out the moral for us: "It's so easy to please some people, so hard to please others. Life is complicated, isn't it?" All this and heaving, too. *At the Charles.*

— Alan Stern

## NEW PERSONAL ANIMATION: PART II

"Personal" filmmaking is probably too vague a concept to be very useful: films in this category can range from the remote and inscrutable to those that bare each gritty detail of the filmmaker's life. Besides, if the term carried any weight as the antithesis of impersonal filmmaking, the *auteur* theory would have gone out of business long ago. Too often it sounds like an admission of defeat: "I don't expect many people to like my films. But that's okay; they're, you know, personal." Maybe we ought to scrap the whole idea and use the up-front label of "not-for-profit" filmmaking instead.

Of course, audiences have their own expectations when they attend a program of personal films: the films should be original and challenging; they should avoid the slick, the obvious, and the blatantly sentimental. In the second installment of Center Screen's program of *New Personal Animation*, every film easily satisfies these requirements (though some are more challenging than others), but that's about all they have in common. A couple are really personal: Al Jarnow regales us with pictures of his infant son in "Jessie, the First Year," while Jane Dickson initiates us into one of her secret pleasures — a "Nice Hot Bath," taken to the beat of a wayward drum and the soulful moan of a sax. Other films on the bill are abstract and detached: Margaret Craig's "Choreography" is an efficient and graceful lesson in the elements of design, while another Jarnow offering, "Incidence of the Northern Moon," seems to have used a computer to generate its views of a spinning conch.

Two of the films are so accessible and appealing that the uninformed might mistake them for (God forbid) commercial effects. In "The Sweater," Roch Carrier reminisces about his boyhood idolization of Montreal Canadian hockey player Maurice Richard, and tells of the humiliation he suffered when his mother forced him to wear a sweater bearing the insignia of Richard's rivals, the Toronto Maple Leafs. The film is aided immeasurably by Carrier's charming Quebecois-accented narration. A diffident tone of voice contributes to the humor of George Griffin's "It's an OK Life," a typical 21st-century biography in which the narrator tells of an ill-fated affair with his own clone ("not my type").

With three films on the program, each drastically different in style, Al Jarnow would seem to be Center Screen's official star. His "Autosong" — an all-too-effective simulation of a Volkswagen's long, bumpy ride down a deserted highway — gradually veers into some wild and disorienting experiments with the subjective point of view. Like "Jessie" and "Northern Moon," the film is highly accomplished technically, but — also like the other two — it's humorless and somewhat overstates its point.

The best of the batch is Gail Thomas's "A Sufi Tale." Working from a Persian story, Thomas combines superbly animated drawings that have the texture of woodcuts with an innovative, nonverbal soundtrack comprising eloquent chants, sighs, and grunts. Thomas's film has some of the "personal" tics of an inside joke, but it goes far beyond — it achieves the universal qualities of myth. *At Center Screen, Friday, Saturday, and Sunday, February 27 and 28 and March 1 at 7:30 and 9:30 p.m.*

— Alan Stern

## Channels

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Jackie Robinson, who had been a serviceman, an All-America halfback at UCLA, and a reserve infielder for the Negro American League's Kansas City Monarchs, re-integrated the National Pastime by joining the Brooklyn Dodgers.

Most of those who quite amiably recalled for us the rough-and-tumble days of dirt roads, "colored only" hotels, beaneries, and passing the hat had been more gifted than Robinson. Or, in the words of Satchel Paige, who some contend has never had an equal on the mound, "We had men by the hundreds could have made the big leagues, not by the twos and threes."

If the passing years have increased the septuagenarian Paige's appreciation of his colleagues' skills, then let's hear "Gentleman Dave" Malarcher, for two decades an outstanding player and manager: "I never heard a Negro ballplayer in those days talk about playing in the major leagues because we always played them at the end of the season and we always beat them. They made up all-star teams and some of them (were) in-

tact . . . the records will show that we beat them 'always in a majority of the games.' Malarcher's recollection was corroborated elsewhere, most memorably by writer Richard Donovan in his 1953 profile of Paige, "The Fabulous Satchel Paige."

We also heard some of the ballplayers' feelings about their deplorable circumstances. Walter "Buck" Leonard, a first baseman sometimes known as the "black Lou Gehrig," said, "We loved to play. We wanted to play. Baseball was our game. We hated the conditions, certainly; we hated not getting but 60 cent on which to eat, and 75 cent and all like that. But we loved to play." Leonard's sentiments were echoed by outfielder Jimmy Crutchfield: "When you're doing something that you love to do, there's nothing lousy about it."

Of course, it's immeasurably, irreparably lousy that fans will never truly know how successful Josh Gibson would have been against Dizzy Dean and Lefty Grove, or how well Satchel Paige would have handled Babe Ruth and Bill Terry. But it's also too bad that the Negro Leagues were once again given short shrift in *Only the Ball Was White*.

## Mailer

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I think what's more likely to happen is we're going to have the biggest money-grab since the Grant Administration. First of all, beefing up the defense plants, skirting on the edge of war, is the health of any major economy, no matter how glutted and wasteful it is. You can't go wrong on a war economy for five or 10 years. So I think they're just going to go in that direction, because it'll solve every problem they've got. And we'll look back at Carter and think, Well, at least the guy had enough character not to jump immediately into it. He flirted with it but he didn't jump into it.

Then they're going to try to increase states' rights; all those lobbyists won't have to run through the tough work of having to push something through Congress, they'll be able to buy up state legislatures. And then the ecology business is going to be a disaster, because there's an awful lot of money to be made if we can just violate nature a little more. So there could be incredible scandals, and if that happens, and the thing looks like it's in danger of falling apart, then that again is a move toward getting more militaristic. The military covers everything. At that moment the trade unions can't beef, and obviously the threat of bringing in martial law everywhere tends to tone things down.

But if it keeps building that way, and the ghettos don't take it passively, we're going to have a hell of a situation. In a way America was performing an experiment for the last twenty years, more or less unique in history, for all through history, as long as there have been articulated societies, all the waste, all the surplus value, all the profit, always went to the top. And a large part of it went to the undeserving rich. Apart from the part that was reinvested and went back down again to create more wealth, there was always a large waste. Then at a certain point America decided that maybe 1/10th could go to the undeserving poor, in the form of welfare. The middle class paid for it. They were willing to because it bought a certain peace and security and the idea that there'd be a controlled society. Now that doesn't work any more because the country's gotten so inefficient that we can't afford to take care of the undeserving poor anymore. So we're going to take it away from the undeserving poor and give it all to the undeserving rich. That's going to blow something somewhere.

The one thing about Reagan is, I've called him a twit, then I called him a super-twit, and I think I've got to amend it one more time, because I've been reading his biography. *Where's the Rest of Me?* I'd recommend it to people who want to understand Reagan. I mean, the guy is awfully hip in a quiet way. I think I've got to amend it one more time and call him a super-duper-twit.

Phoenix: Do you think there'll be that sense there was in the '50s? I know you've said that in the '50s, there was a sense that there was a war going on, for the writers.

Mailer: I think it'll clean up the left a lot; I think they'll start examining themselves. You know, the left has been guilty of overweening vanity for the last 20 years. First the left was too militant and too programmatic and took itself much too seriously and thought it was creating vast revolutions when in fact it was only creating small middle-class revolutions. Then the Women's Movement came along and — I'll say one good thing about it: the Women's Movement did alert us to the notion that women systematically were being brought up to be cowards, and that that was onerous. To that extent the men have learned a lot, and the women have learned . . . something. Less than men have. Because we've changed our view of women; I don't think the women of women's liberation have changed their view of men, which isn't worth printing anyway. But you know the women on the left have just been abominable, guilty of infantile leftism of the worst sort, as Lenin defined it.

Phoenix: Which is — ?

Mailer: Pushing for one's own demands at the exclusion of all else. Refusing to see the total picture, the total need. A great inner discipline, perhaps, within the enclave, but no interface with other leftist disciplines.

I think now, if the left is threatened from the outside, that might be healthy. The '70s have been a disaster-period for the left, which culminated in the Carter Administration. The blandness, the lack of ideas that anyone was even remotely willing to die for. I think the left functions best on adversity. But I think we've got to open our horizons. Marx would've been appalled at the narrowness of his followers. Marx had a great mind, he had a wide mind. Marx would not have been a materialist today, he would have been a psychic materialist.



## Raphael

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"Transfiguration" seems to depend on our not seeing the photographs for what they are — on our seeing through them, accepting their incomparable transparency. Whether or not this show foreshadows the future of museum exhibitions of art antiques, the issues it raises are philosophical problems no intelligent spectator of contemporary art (or photography) can neglect. (The show continues through March 15, after which it will begin an extensive tour of other American university art museums.)

## Cellars

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song EP *Up Front* (I.R.S.) is getting a lot of play at my house these days. But Cynthia is weary, this being her third late night. I don't understand why shows have to start at three in the morning — only vampires can tolerate these hours. Still, we manage to drop into Max's Kansas City (a bargain, only \$5) before calling it quits. Peter Dayton is there; like the Lyres, he elicits an encore. It's reassuring to see two of Boston's best go over here.

After a \$7 cab ride, we make it back to the apartment by 4 a.m., giving Cynthia about five hours of sleep before work. Little wonder she's lost touch with the New York rock scene. Who can afford it? Who can keep the hours? As far as I can tell, no one but journalists, ingratiating bohos, other guest-list persons, and the wealthy. For working rock fans in New York, the club

scene is ignored or, at best, an occasional treat — it's hardly an accessible style.

Sunday: After breakfast in a Broadway greasy spoon, I see a big poster that has been pasted all around Manhattan, announcing JOHN LENNON WAS A POLITICAL ASSASSINATION, followed by a mass of print "proving" why. The government, you see, had to demoralize the masses, because they are becoming ever more fond of socialism. The best way to bum us out, thereby keeping us in the clutches of imperialism, was to wipe out a Beatle, especially Lennon, who has been known to call himself a socialist. Once having marked him as a potent and deserving target, all that was left was to unleash Mark David Chapman, a CIA mind-controlled agent, one of many. Oh yes, as a footnote here we are instructed to hate Bob Dylan because of his conversion to Christ, an opiate blahblahyuck.

I meet my ride back home in Washington Square Park, which is full of Rastas and roller-skaters. We buy a 12-pack and take off for Boston.

ODDS 'N' ENDS: Nick Lowe's father-in-law Johnny Cash is at Symphony Hall February 22, two shows, 4 p.m. and 7 p.m. . . . Here's a mover, Sir Douglas Quintet, February 24, Jonathan Swift's, two shows, 7:30 and 10:30 . . . The Nervous Eaters and the Outlets at the Channel February 27 . . . That same night you can see the US Steel Cello Ensemble at Gallery East, 24 East Street, a block from South Station.

## Blythe

Continued from page 7  
only underscored Battle's lapses. Blythe appeared able to ignore

the drumming much of the time and to generate his own momentum at his own pace. The tart sound and relative directness of his alto made it function as the sweet center for the wild tangents of Stewart, Ulmer, and Wadud. At times he seemed to be only a stabilizer, but at just such a moment on "Down San Diego Way," when the groove established by Stewart and Ulmer threatened to eclipse him, he reached back for something extra and danced free in a solo as spirited as Sonny Rollins's Calypso celebrations. "Odessa" and "Spirits in the Field" offered Blythe a chance to croon at slower tempos, and here he was more clearly the lead voice in the band, while his cooking efforts ("Illusions," "Miss Nancy") built from beneath the cacophony and still maintained their own sense of rhythmic direction.

More can be asked of this particular Blythe group than improved drumming. Some attention should be paid to varying the material (one vamp tune too many was played), and greater advantage taken of the potential bands within the band. Only "Spirits in the Field," a stark melody for alto, cello, and tuba, departed from full instrumentation, yet there were numerous moments that cried out for unaccompanied interludes or head-to-head duets. There is something to be said for mere blowing, however, when it is done in such generally unimpeachable company and with the proper intensity. Blythe may not be an innovator, but the soul and drive of his alto are hard to beat. Right now he reminds me of the pre-fusion Gary Bartz, who can be heard to such stunning effect on his own *Home* and McCoy Tyner's *Expansions*. Unlike Bartz, Blythe shows no signs of being deterred.

## Saul

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text, the closer Sellars's images get to Handel.

Once Sellars's basic conceit is accepted, it no longer seems just a joke, and one can go on to more important ideas than Watergate parallels. Take Saul's necktie. Hot under the collar, Saul removes it while singing of David as "a serpent, in my bosom warm'd." The serpent, of course, is his own envy, stretching toward him, about to sting. He drops it, and as if by magic picks up a javelin (as if Aaron's rod, only in reverse) and lunges at David. Shortly afterward, Merab, in her paroxysms of sarcasm, points to Saul and steps on his tie. Some of the TV images seem mechanically ironic, but Samuel's death's-head, continually re-composing by computer-graphics, is eerie and frightening. Even Saul's notorious tape recorder — wheeled onto the newspaper-strewn "battlefield," silently unwinding the tape over his dead body (unfortunately, neither silent on the first night nor unwinding on the second) — makes a surprisingly poignant emblem.

But some of the most moving images could have been part of any traditional production. The first act ends with David spotlighted triumphantly on the stage balcony, and another spotlight on Saul in his chair directly below, his head buried in his hands, his javelin leaning on his lap. A simple red spotlight focused tightly on Saul's face acknowledges his fear of David. After the famous Dead March, the chorus enters, one by one, singing the great lament, "Mourn, Israel." They stand and gape at the bodies of Saul and Jonathan; one girl's hand cups her face, another girl wraps her arms around herself. Michal comes in and lies down on her back between the bodies; she lifts their limp arms as she sings ("In sweetest harmony they liv'd") and lets them drop.

Amazingly, the music survives even the most extreme tonal discontinuities. The scene between Saul and the Witch of Endor, for example, has some of the most solemn and mysterious music in Handel. Sellars's Witch does the Devil's work looking like a sleazy madam, with her black coat and dress, her gold earrings, her long cigarettes, her can of Tab, her telephone, her feet on her desk (like Saul's; she lets the receiver twist in the wind, too). When she looked up Samuel's number in her Rolodex, the audience was in stitches — it was hard to hear her words over the laughs. Yet such outrageous humor at such a moment, and the futility of resisting it, actually served to heighten the tension. One listened all the harder.

Moments like these probably would not have worked had the music been performed with less conviction or less seriousness. *Saul* was Craig Smith's third full-length Handel, and with these he has become a major advocate-conductor. His wonderful musicians (many associated with him at Emmanuel Church) respond to him with the same hair-trigger immediacy with which he responds to stage action and score. Smith as much as Sellars is responsible both for the grand sweep and shapeliness of the whole performance and for the telling detail. Unstable weather, textual inconsistencies, and the shortness of rehearsal time all

harvested their spoils at the first performance, but the second was in every way magnificent. David's "harp solo" after his song to heal Saul's "wounded soul" — played by Martha Moor, in her own realization — was about as delicately touching and piercingly beautiful as anything I've ever heard. If anything else must be singled out, it has to be the eloquent "speaking" continuo playing of Suzanne Cleverdon (harpsichord) and Shannon Snapp (cello).

Some of the singing was not up to the playing, though the Cantata Singers' policy of giving as many roles as possible to members of the chorus (accounting for all but three of *Saul's* principals) was disastrous in only one case — the small but immeasurably crucial role of Samuel (David Rockefeller). In *Saul*, with no battle scene, it is virtually Samuel's prophecy of doom, the *sound of his voice*, that kills Saul. He is like (and prefigures) the Commendatore in *Don Giovanni*. A feeble-voiced Samuel unhinges the turning point of the oratorio. Mark Kagan, Sellars's unctuous High Priest (not unctuous at all in Handel) is a talented singing actor whose recent vocal difficulties were much in evidence. As Saul himself, David Ripley handled the shift from Nixon-caricature to tragically self-tormented king with impressive, moving skill.

Vocally, his second performance marked a substantial improvement; but his voice is fundamentally too light, too colorless for this great role. On the other hand, one of *Saul's* delights was seeing familiar figures revealing surprising talents. Karl Dan Sorensen, so frequently the voice of an Evangelist (Matthew, John, even Luke) was here the epicene, though startlingly athletic (he gets thrown head-over-heels backwards over a table), warm-voiced, and infinitely touching Jonathan. The usually poised, rather demure Hazel O'Donnell was hilariously unbuttoned as the bitchy Merab, mean-spirited but "soft inside"; her manic aria was a delicious, unexpected tour de force. Mary Sego has played witches before, but never with the elan, the confidence of this one. The Endor scene couldn't have worked without a strong vocal presence. Then there was Susan Larson, radiant in a role that called for loving sincerity, pathos, and strength of character rather than the sly wit she is often admired for. She was also eye-poppingly sexy — no wonder David lost control on opening night. Jeffrey Gall certainly didn't lose control at any other time. He is one of the most remarkable singers we have — a heroic counter-tenor of stunning flexibility, with both a tenor and an alto register. He can also act, and his subtle modulations of character colored the entire production. David, with his demanding arias and complex, deep reserve, must be Gall's greatest role, and his richest achievement.

The chorus itself typified the whole enterprise. Not for an instant, with or without scores, did anyone step out of character or hold back from Handel's most gilded vein of choral writing. Finally, what makes all those ideas, all that talent, explode with life is the all-out effort on every level. All one had to do was look and listen: everywhere, people were going beyond themselves. It was not the least heartening thing about this marvelous production.

METROPOLITAN CENTER

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Book and Lyrics by OSCAR HAMMERSTEIN 2ND  
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# Company

Continued from page 5

answer to Shakespeare's Seven Ages of Man speech. It seems to have to do with aging, with the narrowing of perception and physical limits, with memory filtered through years and darkness. As read by the American Repertory Theater's Frederick Neumann, who sits in a folding chair in the dark, his mustachioed face dancing in and out of a small pool of light, the piece is almost hypnotic. Now droll, now tedious, now startlingly poetic, it sounds like a cross between Joyce and "Jabberwocky." But the image is unmistakably Beckettian: less is more unbearable, less is more essential.

This is a reading, pure and simple, not a theater piece — though it has potential to become one. ART has not secured the rights to stage *Company*; it will, in fact, be in hot water if it touches a single, existential hair on the piece's chinny-chin. But one does like to keep up with Beckett's bizarre case of mental *anorexia nervosa*, and this is one way of doing it. The book, after all, is \$8.95; the reading \$2. And the audience's situation is arrestingly similar to that of Beckett's man in the dark: we're all being massaged by the voice. And we could do worse than to be kneaded by Neumann.

## Interning Japanese

by John Bush Jones

**BEHIND ENEMY LINES** by Rosanna Yamagiwa Alfaro. Directed by James D'Entremont. Sets by David Moore. Costumes by Betsy Kerr. Lighting by Richard Fairbanks. With Roger Hawkins, Kyoung-Soon (Bobby) Kim, Melissa Kraft, Jane Mederos, Rima Miller, Bruce Rodgers, Ira Solet, and Bryan

Webster. At the Peoples Theater, Thursdays through Sundays through March 8.

The program logo is one of frightening beauty: against a scarlet circle, a white origami bird is entrapped in black barbed wire. And the subject — our country's disgraceful incarceration of both Japanese and Japanese-Americans in West Coast detention camps during World War II — is well worth treating, however it makes '80s America squirm. But stunning graphics and the best of intentions are not sufficient ingredients with which to make theater. And *Behind Enemy Lines* falls as flat as a cake whipped up from flour and vanilla.

Rosanna Yamagiwa Alfaro is a short-story writer, widely published in the US and Canada. Evidently, she is new to the dramatic mode. Her three-act docudrama of one family's experience in the detention and relocation camps lacks the basic stuff of realistic theater — crisis, complication, resolution — till late, too late, in the final act. Most of *Lines* is little more than a group portrait, almost a still life, of the Toda family. Throughout the play, the characters discuss rather than react to the problems of detention; conversation is closer to diatribe than to dialogue; and there's lots of that deadliest form of exposition — in which characters tell one another what they already know — for the sake of us eavesdroppers.

By the conclusion of the first act, the Todas have been sketched, and that's about it. The children all seem very pro-American, mother and father more traditionally Japanese. As the act ends, the eldest son goes off to make money picking sugar beets — no tensions, no conflicts, no questions posed. In the second act, set in a new relocation center, Alfaro dishes up a couple of sushi-style red herrings: Mother

Toda's nagging cough begins, and the beet-picker enlists in the 442nd, a "segregated regiment" of the US Army, declaring, "I'm leaving this place forever." He's bound to be killed in the war, right? Wrong. Son Mike returns from the war unscathed. The play ends with Father Toda's off-stage suicide, his response, it seems, to children's taunts that he's an informer for the government. The wife's reaction to the death of her tradition-steeped spouse is, "My husband would never do such a thing." Why not? Isn't suicide the time-honored Japanese answer to dishonor?

Such bafflements abound, both in Alfaro's script and in the Peoples Theater production. The playwright, for her part, tells us more about internment centers than about the people in them. And the actors, apparently unable to ground themselves in any kind of inner truth, wear their characters like the Japanese masks with which they open the play. A lot of the floundering must be blamed on director James D'Entremont, who is also responsible, one supposes, for such visual anachronisms as seamless stockings, cuffless trousers, and recent-vintage military uniforms. (And while we're on the subject of exterior reality, it's carrying the Peoples' multi-racial casting policy too far to give us, in a play about societal and ethnic issues, a Japanese family made up of one Asian, three Caucasians, and a black.)

There may well be a play trying

to escape, like the delicate bird of the logo, from *Behind Enemy Lines*. But right now it's painfully enmeshed in the barbed wire of Alfaro's writing and D'Entremont's direction.

## Hebert

Continued from page 3

not want to live next door to a man like Howard Elman.

The ability to see deeply into character, to see both sides of the class dialectic, is undoubtedly what helped make Hebert a novelist instead of a social worker or a political ideologue. "I have a real class consciousness because I come from a working-class family," he says. "But I don't have a class bias. I don't think one class is better than the other, I don't see a need to overthrow a class. I just sort of see it all from afar and report on it. The bad thing is that the classes don't get together to learn from one another."

Which is in large part what Howard Elman is all about. He is a bridge between the haves and the have-nots. Culturally, he is akin to the shack people in the novel, those largely forgotten, truly impoverished people who live in makeshift cabins in the woods, out of sight and out of mind. At the beginning of the novel, when change begins to stalk him, Elman considers him-

self a man who "had been meant by birth and inclination to hunt, fish, trap, roam from time to time like a goddamn moose, and on Saturday night get drunk and laid." But by the end, Elman has pulled the pieces of a different life together. He turns a number of setbacks to his own advantage, he comes to terms with Zoe Cutter, and he gains a glimpse of another world in an adult remedial reading class. At the novel's conclusion Elman is straddling, albeit precariously, the gap between the haves and the have-nots.

In today's commercial publishing market, writing a first novel based on class antagonisms around Keene, New Hampshire, was risky at best. "Let's face it," Hebert says, "a book about a New Hampshire shitkicker who loses his job — who's going to buy that?" Nevertheless, the book sold approximately 7000 copies in a Viking hardbound edition, and it recently was published in paperback by Penguin.

In the meantime, Hebert continues to practice his craft and live, more or less happily, with his wife and two-year-old daughter. But the widening gap between the classes becomes increasingly difficult for him to bridge. "Pretty soon, Americans aren't going to know one another," he said. "If there is a revolution, I don't know where I'd stand. I was brought up in one class, and now I'm slipping into another one."

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# Hot dots

by Cliff Garboden

## SUNDAY

**10:30 a.m. (38) Abbott and Costello Meet the Mummy** (movie). All wrapped up and no place to go. Cryptic dialogue.

**Noon (2) SoundStage**. Music from the Little River Band — that Aussie sound: down home and down under.

**1:00 (7) Basketball**. The Los Angeles Lakers vs. the New York Knicks.

**2:00 (2) Great Performances: To Be Young, Gifted, and Black**. A career biography of the late playwright Lorraine Hansberry.

**2:00 (4) Basketball**. Villanova vs. Notre Dame.

**3:30 (2) Only the Ball Was White**. Veterans of baseball's segregated innings recall the life and times of the Negro League.

**4:00 (2) The World of My America**. A one-woman presentation, featuring Paulene Myers guised as 30-plus figures from the past 300 years of black history. To be repeated Tuesday at 11:30 p.m.

**6:00 (58) Star Trek**. "Is There in Truth No Beauty?" All we need to know on earth perhaps, but what about, say, Rigel 7?

**8:00 (2) The Shock of the New: Culture as Nature**. A look at art in the age of advertising and TV. Robert Hughes hosts. To be repeated Wednesday at 8 p.m. on Channel 44.

**8:00 (44) Masterpiece Theatre: Danger UXB**, part VII. A repeat of last week's episode, in which the brave lads are assigned to deal with a bomb that's landed in the middle of an assembly line.

**8:00 (58) The Charge of the Light Brigade** (movie). Why director Tony Richardson thought it necessary to remake this classic bloodbath is unclear. David Hemmings, Vanessa Redgrave, John Gielgud, and Trevor Howard replay the 1936 Flynn/de Havilland road-to-Balaklava epic. Made in 1968.

**9:00 (2) Masterpiece Theatre: Danger UXB**, part VIII. In which Brian is dogged and harried by his military superiors. As if he didn't have enough aggravation.

**9:00 (4) From Night** (movie). Leslie Nielsen stars in a 1980 B movie about a high-school cut-up gone amok.

**9:00 (5) Norma Rae** (movie). The popular 1979 comic book for New York liberals. Ron Leibman and Oscar-winning Sally Field star in a satisfying if not terribly realistic yarn about union dues in a Southern textile mill.

**10:00 (44) Charlie Smith and the Fritter Tree**. Glynn Trueman stars in a drama about America's oldest living citizen, a 135-year-old former slave. Unless we've got our oldest living Americans confused, Mr. Smith went to Cape Kennedy in 1969 to give CBS news his views on the moon landing. Again, if memory serves, he wasn't terribly impressed, but those who saw the interview will long cherish it as one of live TV's golden moments.

**11:55 (5) The White Cliffs of Dover** (movie). Another chance to relive those thrilling days of the London blitz, starring Irene Dunne, Peter Lawford, and Van Johnson.

## MONDAY

**4:00 (7) Alice Doesn't Live Here Anymore** (movie). Well, at least we got through Ape Week in one piece. Ellen Burstyn stars as a mother and widow on her own in this 1975 Martin Scorsese drama from which the sitcom was drawn. Also starring

Kris Kristofferson, Diane Ladd, Jodie Foster, and Harvey Keitel.

**6:00 (58) Boston ... Live!** This week's musical guest is Cabin Fever (today and Wednesday).

**8:00 (2) The Shakespeare Plays: The Merchant of Venice**. Gemma Jones and Warren Mitchell star in the English language's first economics drama. To be repeated Saturday at 9 p.m. on Channel 44.

**8:00 (58) Basketball**. Villanova vs. Connecticut.

**9:00 (4) Evita Peron** (movie), part I. James Farentino stars as the irrepressible Colonel Juan, and Faye Dunaway (of all people) as his ambitious mistress. The conclusion airs tomorrow at 9 p.m.

**10:00 (44) I Remember Harlem: Toward a New Day: 1965-1980**. The final installment in this documentary series chronicles Harlem's incredible decline and budding resurrection. To be repeated Saturday at 9 p.m. on Channel 2.

## TUESDAY

**4:00 (7) The Seven-Year Itch** (movie). Marilyn Monroe, Tom Ewell, and Evelyn Keyes star in the 1955 comedy about a man who sends his family off to a country summer and meets the bombshell who's subletting the flat upstairs.

**7:30 (5) The Muppets**. Jim Henson and his colorfast friends are joined by guest host Deborah Harry.

**8:00 (2) Nova: The Malady of Health Care**. Comparing the British and American health-care systems is like comparing the Salvation Army to the Mafia. A documentary on the price of high-cost cures.

**8:00 (58) Hockey**. BU vs. BC.

**9:00 (2) Mystery: Rumpole of the Bailey**, part II. Rumpole defends a man accused of assaulting a package-storekeeper.

**9:00 (4) Evita Peron** (movie), part II. The conclusion.

**9:00 (7) Voice** (movie). Amy Irving (star of those sickening TV promos for *The Competition*) stars in a love story focusing on a deaf teacher of the deaf.

**10:00 (44) SoundStage**. Music by the Manhattan Transfer. To be repeated Friday at 11:30 p.m. on Channel 2.

**11:30 (2) The World of My America**. Repeated from Sunday at 4 p.m.

## WEDNESDAY

**4:00 (7) Who's Afraid of Virginia Woolf?** (movie). Liz and Dick scream their way around the Smith campus in Mike Nichols's 1966 histrionic overkill of Edward Albee's psycho drama. With George Segal and Sandy Dennis, plus camera work by Haskell Wexler.

**8:00 (2) The Cousteau Odyssey: Clipperton: The Island Time Forgot**. Jacques and the crew land on a remote and benighted coral atoll off Mexico to see what nature does when nobody's paying attention. To be repeated tonight and on Thursday at 11:30 p.m.

**8:00 (38) From Here to Eternity** (movie). Tiresome 1954 WWII soap starring Burt Lancaster and Montgomery Clift. Well done, but done to death.

**8:00 (44) The Shock of the New: Culture as Nature**. Repeated from Sunday at 8 p.m.

**9:00 (2) The Fabulous Philadelphians: From Ormandy to Muti**. Documentary on the recent baton pass at the Philadelphia Orchestra, plus Eugene Ormandy and successor Riccardo Muti conducting Ravel's Suite No. 2 from *Daphnis and Chloe* and Mendelssohn's Symphony No. 4 respectively.

**9:00 (7) The 23rd Annual Grammy Awards Show**. Live from Radio City Music Hall with host Paul Simon.

**11:30 (2) The Cousteau Odyssey: Clipperton: The Island Time Forgot**. Repeated from 8 p.m.

## THURSDAY

**7:30 (38) Hockey**. The Bruins vs. the Minnesota North Stars.

**9:00 (2) Say, Brother: Culture Through Dance: The African Connection**. Steps from West Africa and Haiti by the African Dance Company.

**9:30 (2) With Oesle and Ruby: Two from Langston**. Actors Robert and Kevin Hooks join Ossie Davis and Ruby Dee to act out two stories by Langston Hughes. To be repeated Friday at 9:30 p.m. on Channel 44.

**10:00 (44) Austin City Limits**. Music by Tony Joe White and Gary Stewart. Simulcast on WDLW-AM (1330).

**11:00 (58) Twenty Mule Team** (movie). The romantic era of borax mining relived by Wallace Beery, Leo Carrillo, Anne Baxter, and Marjorie Rambeau.

**11:30 (2) The Cousteau Odyssey: Clipperton: The Island Time Forgot**. Repeated from Wednesday at 8 p.m.

## FRIDAY

**4:00 (7) Love Is a Many Splendored Thing** (movie). Love during wartime, with William Holden and Jennifer Jones and featuring the hit theme song responsible for foisting the rhyme "In the morning mist two lovers kissed" on a trusting public.

**8:00 (7) The Wizard of Oz** (movie). You know more about this 1939 *fabule extraordinaire* than we who never really saw the point do. Write your own blurb.

**8:00 (38) The Graduate** (movie). Many a restless youth's cinematic epiphany. Mike Nichols's 1967 trashing of middle-class foil, starring Dustin Hoffman, Anne Bancroft, and Katharine Ross. Holds up despite its being dated; resentment is timeless.

**8:00 (58) The Taking of Pelham One Two Three** (movie). Walter Matthau, Robert Shaw, and Martin Balsam highlight a neglected but excellent adaptation of John Godey's novel about terror on the IRT.

**9:00 (2) Masterpiece Theatre: Danger UXB**, part VIII. Repeated from Sunday at 9 p.m.

**9:00 (5) The Burning** (movie). Melissa Sue Anderson stars in a made-for-TV *Carrie* rip-off about a teenage witch who damns her classmates.

**9:30 (44) With Oesle and Ruby: Two from Langston**. Repeated from Thursday at 9:30 p.m.

**11:30 (2) SoundStage**. Music from the Manhattan Transfer. Repeated from Tuesday at 10 p.m., but this time simulcast on WEEI-FM (103.3).

**12:30 (4) The Midnight Special**. David Steinberg hosts Steve Martin, Moby Python (no details), Freddie Prinze, and Burns and Schreiber.

## SATURDAY

**10:30 a.m. (38) The Curse of the Mummy's Tomb** (movie). Five thousand feet of surgical gauze on the rampage.

**1:00 (4) Basketball**. Two ECAC wildcard games (the second at 3 p.m.).

**1:00 (58) It Came from Outer Space** (movie). From 1953, with Richard Carlson as a scientist who ransoms his wife for safe passage out of the solar system.

**2:30 (58) Gargoyles** (movie). Confused 1972 high-toned horror starring Cornell Wilde.

**4:30 (2) Winds of the Wasteland** (movie). A John Wayne Western from 1932. Are we allowed to start making John Wayne cracks again yet?

**8:00 (2) Odyssey: Massai Women**. Documentary on the role of Kenyan women in tribal culture.

**8:00 (58) Basketball**. Seton Hall vs. Boston College.

**9:00 (2) I Remember Harlem: Toward a New Day: 1965-1980**. Repeated from Monday at 10 p.m.

**9:00 (44) The Shakespeare Plays: The Merchant of Venice**. Repeated from Monday at 8 p.m.

**10:00 (58) What's Up, Tiger Lily** (movie). Woody Allen's famous 1964 exercise in dubbing. For concept-film connoisseurs.

**10:30 (25) Basketball**. Holy Cross vs. Providence.

*The 525th line*: Several readers, including trivia winner Larry Kimball, have requested the answers to our Mr. James Isaac's January 13, *Going Through Channels* TV quiz. Here goes.

True or false: 1) False, that was Danny Thomas, not Al Pacino who guested on the *Andy Griffith Show*; 2) Irve, Mick and the high rollers did appear with Red Skelton; 3) False, Lassie's pal Tommy Rettig, not Jon Provost, was busted for coke; 4) True, James Brown (not the soulmeister) played Rip Masters; 5) False, Cary Grant and Soupy Sales exist on different astral planes.

The matching: the following talk-show hosts were played on and off stage by the following band leaders. 6) Merv Griffin, d) Mort Lindsey; 7) Steve Allen, e) Donn Trenner; 8) David Frost, g) Billy Taylor; 9) Joey Bishop, i) Johnny Mann; 10) Jerry Lester, b) Milton DeLugg.

More matching: the following products were shilled for by the following celebs. 11) S.O.S., j) Gertrude Berg. "With soap it's loaded"; 12) Chunky, e) Arnold Stang; 13) Western Union, k) Don Wilson, Candygram; 14) Cott, s) the Muppets; 15) Promise margarine, h) William Shatner; 16) Aika Seitzer, o) Alice Playten; 17) Amara, u) Barbara "Della Street" Hale; 18) PAM, m) Carmelita Pope; 19) Payne-Weber, a) Bugs Bunny; 20) Wesson oil, g) Florence Henderson; 21) Dannon yogurt, b) Bagrat Topoguz; 22) American Express, r) Charles Conrad; 23) Texaco, f) Sid Stone; 24) Birdseye, v) Pag Bracken; 25) Lite beer, j) Rodney Marsh, "No feet"; 26) Kodak, q) Julia Meade.

Multiple choice: 27) The answer is c: the Vagabonds played the annual Florida Godfrey shows and invariably fell into the hotel pool with their cello; 28) b: the Space Cadets, led by Tom Corbett, rallied weekly to the inspiring glue-club march; 29) c: when George Burns needed refuge, he'd retire to his study and tune in the same cowboy flick, same chase scene, same background music; 30) b: Warren Stevens was the unseen voice of John Bracken in the first season of *Bracken's World*; 31) b: Woody Woodbury of *Who Do You Trust?* fame was without guile; 32) d: Jack Narz (busted on Dotto) is *Name That Tune's* Tom Kennedy's brother; 33) b: movie-score notable Kenyon Hopkins did the tunes for TV's *East Side, West Side*.

Extra credit: Elinor Donahue appeared in all the series listed except *The Top Secret Life of Edgar Briggs*, which was a 1974 British spy comedy never shown in this country.

Aeronautics and Astronautics, discusses the future of solar energy.

## FRIDAY

**11:00 a.m. (WGBH) Morning Pro Musica**. A discussion with composer Peter Maxwell Davies, whose Symphony No. 2 (commissioned for the 100th Anniversary Season of the BSO) premieres this afternoon.

**2:00 (WGBH) BSO** (live). Seiji Ozawa conducts Maxwell Davies's Symphony No. 2 (world premiere), and Tchaikovsky's Violin Concerto, with Joseph Silverstein.

**4:00 (WMBR) Jazz Celebrations**. A three-and-a-half hour birthday tribute to the late Ben Webster, the Byron of the tenor saxophone.

**7:35 (WBZ-AM) Basketball**. The Celtics vs. the Atlanta Hawks.

**9:00 (WCRB) BSO**. Seiji Ozawa conducts Brahms's Serenade No. 2, Chihara's Saxophone Concerto, with Harvey Pittel, and Rouseff's Symphony No. 3.

**9:00 (WGBH) Minnesota Orchestra**. Henry Charles Zimmet conducts Bach's Cantata No. 51 and Zimmerman's *Mass Profana* (world premiere).

**11:00 (WGBH) The Blues Hour**. A feature on saxophone blues, with King Curtis, J.T. Brown, and A.C. Reed.

**11:00 (WDLW) Live at the Lone Star Cafe**. A country performance by Cal Smith and Ronnie McDowell.

## SATURDAY

**9:30 a.m. (WBZ-FM) Metro Lite**. Harvey Yazjian, co-author of *The Cola Wars*, talks about the legendary corporate battles between Coke and Pepsi.

**2:00 (WCRB) Metropolitan Opera** (live). From Lincoln Center, Manuel Rosenthal conducts three operas: Satie's *Parade* and Poulenc's *Les Mamelles de Tirésias*, both starring Malfitano, Holloway, and Monk, and Ravel's *L'enfant et les Sortilèges*, with Harris, Robinson, and Welting.

**2:00 (WERB) Jazz Movement** (live). The Patrick Degas Trio plays some jazz standards and some latin originals.

**3:00 (WGBH) Jazz Alive!** "1980 Montreux-Detroit Jazz Festival." Featuring Detroit jazz artists, the festival presents pianist Tommy Flanagan, guitarist Kenny Burrell, pianist Billy Taylor, and many more.

**6:00 (WBUR) Earplay**. "Hope." In this radio drama by David Cregan, a middle-class husband in his middle years finds it impossible to answer the demands of his wife and six kids.

**8:00 (WEEI) Basketball**. The season ends with Boston College vs. Seton Hall.

**8:00 (WCRB) and (WGBH) BSO** (live). See the listing for Friday at 2 p.m.

**10:00 (WGBH) Aging in America**. A discussion of physical health and health care programs for the elderly.

# Airwaves

by Billy Pope

## SUNDAY

**8:00 a.m.-noon (WBCN) Boston Sunday Review**. A report on Radcliffe College's Black Women's Oral History Project and a documentary remembrance of Malcolm X. Also, representatives of the State of Public Safety react to Governor King's report on crime in Massachusetts, members of the Women's Health Group Collective discuss the new teen version of *Our Bodies, Ourselves*, and G. Gordon Liddy talks about being a stealthy sneek.

**9:30 a.m. (WITS) New England Journal**. A discussion of the controversy over transporting hazardous materials in the state.

**Noon (WGBH) Los Angeles Philharmonic**. Carlo Maria Giulini conducts William Schuman's Symphony No. 3, Mozart's Piano Concerto No. 23, with Clifford Curzon, and Beethoven's Symphony No. 7.

**2:00 (WCRB) New England Concert Hall**. Max Hobart conducts the Civic Symphony in Berlioz's *Harold in Italy*, with Marcus Thompson.

**2:00 (WCAS) Live at Passim**. Priscilla Herdman and Steve Mullaney.

**5:05 (WCRB) Boston Pops**. Newton Wayland conducts Gould's *American Salutes*, Bennett's arrangement of the Symphonic Picture from Gershwin's *Porgy and Bess*, and selections by the George Shearing Duo and the New Black Eagle Jazz Band.

**8:00 (WBUR) Radio Smithsonian**. "Every Four Years." Herbert Collins, political curator at the Smithsonian, shares recollections of Republican and Democratic conventions and looks back at some of the almost forgotten losers in presidential contests.

**7:05 (WCRB) Showtime**. The original Broadway-cast recording of Rodgers's *Flower Drum Song*, starring Miyoshi Umeki and Larry Blyden.

**7:30 (WBUR) Memories of School Segregation**. Interviews with the principals in key desegregation cases.

**7:30 (WGBH) Folk Heritage** (live). The guitar and mandolin sounds of the Fiction Brothers.

**8:00 (WHRB) Sunday Night at the Opera**. Vittorio de Sabata conducts Puccini's *Tosca*, with Callas, Di Stefano, and Gobbi; Herbert von Karajan conducts highlights from *Tosca*, with Ricciarelli, Carreras, and Raimondi.

**8:30 (WCRB) Sunday Evening at the Opera**. James Levine conducts the National Philharmonic Orchestra in Verdi's *Otello*, with Domingo, Scotto, and Milnes.

**9:00 (WBUR) Jazz Alive!** "The 1980 Moide International Jazz Festival." Urban-blues shouter Jimmy Witherspoon and the Earle Warren Quintet; the tenor saxophone of Teddy Edwards and his trio; and the experimental sounds of Don Pullen and his all-star group.

**10:00 (WBCN) Basement Tapes**. The Busboys, recorded live on Long Island.

**10:30 (WGBH) Folk Festival USA**. "The Georgia Grassroots Festival." A festival of gospel, blues, ballads, and string music with the Golden Gospel Singers, Gordon Tanner and his Junior Skillet Lickers (it's really true), and Bessie Jones and the Sea Island Singers.

**10:30 (WROR) Boston's Other Voice**. Parents of gays talk about the effects that their kids' coming out has had on other members of their families.

**11:00 (WROR) Mass Communications**. Joyce Levine, noted astrologer, talks about how the universe is shaping up.

**11:00 (WBCN) King Biscuit Flower Hour**. Moly Hatchet, recorded live in Florida.

**Midnight (WDLW) Jamboree USA**. In the last Jamboree performance, a country concert by Alabama.

## MONDAY

**9:30 a.m. (WCUW) Rape and Rhetoric**. "Female Genital Mutilation." A discussion of female circumcision as practiced in Africa and the Middle East in the name of purity and chastity.

**9:30 (WGBH) Memories of School Segregation**. The first in a five-part series: interviews with the principals in key school desegregation cases. The series continues each evening this week.

**7:00 (WGBH) The Spider's Web**. *No Promises in the Wind*. Irene Hunt's story of two brothers who run away from home during the Depression. Continues each weeknight through the month.

**7:30 (WGBH) Reading Aloud**. *Fanny by Gaslight*. Michael Sedler's story of life on the seamy side of Victorian London continues each weeknight through the month.

**8:00 (WGBH) The Black Experience in Music and Song**. With the Emmanuel Temple Choir and bass baritone William Warfield, Michael Morgan conducts the Buffalo Philharmonic in Bernstein's *John F. Kennedy/Martin Luther King in Memorial* Symphony, plus spirituals and gospels.

**8:00 (WCRB) Concert Hour**. Othmar Muga conducts the Hungarica Philharmonic in Nielsen's Flute Concerto, with Paul Pazmandi.

**9:00 (WCRB) San Francisco Symphony**. Michael Tilson Thomas conducts a Beethoven program: the *King Stephen* Overture, the Piano Concerto No. 1, with Joseph Kalichstein, and the Symphony No. 7.

**10:00 (WBUR) Spaces Special**. "Mahalia Jackson Tribute." A variety of religious music, performed by the queen of gospel-singing.

**10:07 (WEEI) Mystery Theater**. "Frog Prince." A race-car driver loses his nerve after a fiery crash and looks to voodoo for help. These mysteries can be heard each weeknight.

**10:30 (WGBH) Boston's Black Women Poets**. Local young black women read their original works.

**Midnight (WITS) Larry King Show**. A debate on the right-to-work issue, featuring Frank Emig of the AFL-CIO and Charles Bailey of the National Right-To-Work Organization. Come on, Frank.

**Midnight (WBUR) New Orleans Blues Cruise**. From aboard the USS *President* as it sailed up the Mississippi, a festival of R&B and blues, with Buddy Guy, Junior Wells, Etta James, and Professor Longhair.

## TUESDAY

**8:00 (WZBC) Metropolis**. Members of the Allston/Brighton Police and Fire Departments discuss how public safety will be affected by Prop 2 1/2.

**7:00 (WMBR) Interaction**. "Growing Up in America." People of different ethnic backgrounds discuss their differences and common experiences.

**8:00 (WGBH) BSO** (live). Seiji Ozawa conducts the Tchaikovsky Violin Concerto, with Joseph Silverstein, and Stravinsky's *Le Sacre du printemps*.

**8:00 (WBUR) FM in the PM**. A live interview with composer/conductor/pianist Leon Kirchner.

**9:00 (WCRB) Chicago Symphony**. Georg Solti conducts Sowerby's *Comes Autumn Time* Overture, Elgar's Cello Concerto, with Frank Miller, Tippett's *Suite for the Birthday of Prince Charles*, and Bartok's *Dance Suite*.

**10:00 (WGBH) Maya Angelou**. In this hour-long special, poet/author Maya Angelou reads excerpts from her works and discusses what motivates her to write.

**Midnight (WITS) Larry King Show**. Patrick Anderson, author of *High in America*, and George Fornam, executive director of NORML, discuss efforts to win support for the decriminalization of marijuana.

## WEDNESDAY

**9:30 a.m. (WCUW) Does It Matter in Oklahoma?** "Business on the Move." Businesses that had been an integral part of the industrial heartland are now picking up and moving out.

**1:00 (WITS) Pat Whitley Show**. Representatives from GM and Toyota talk about foreign versus American-made cars.

**7:30 (WBZ-AM) Basketball**. The Celtics vs. the Cleveland Cavaliers.

**8:00 (WBUR) FM in the PM**. An interview with composer Stephen Albert and mezzo-soprano D'Anna Fortunato about the upcoming ALEA III Concert.

**8:05 (WITS) Hockey**. The Bruins vs. the Quebec Nordiques.

**9:00 (WBUR) International Concert Hall**. A Duke Ellington concert.

**9:00 (WCRB) Cleveland Orchestra**. Rafael Fruhbeck de Burgos conducts Haydn's Symphony No. 100 (*Military*), Rachmaninoff's Piano Concerto No. 2, with Joella Jones, and Falla's Suites No. 1 and 2 from the *Three-Cornered Hat*.

**9:00 (WGBH) Philadelphia Orchestra**. Conductor laureate Eugene Ormandy and his successor Riccardo Muti are featured in this documentary profile, which includes performances and recording sessions. Simulcast on Channel 2.

**10:00 (WGBH) The Studs Terkel Almanac**. Stanley Kunitz discusses his poetry and reads from his latest book, *The-Testing Tree*.

## THURSDAY

**9:30 a.m. (WCUW) Pierced Hearings**. "Insights from a Nasty Old Drunk." Creed Dew reads Charles Bukowski while invoking the spirit of Kevin Albin.

**11:00 (WGBH) Live Performance Series**. Liederkreis performs vocal chamber music.

**1:00 (WITS) Pat Whitley Show**. Linda Lovelace, author of *Ordeal*, talks about her ordeal in the porn business.

**7:00 (WBUR) Invisible Men**. "Life in the Negro Baseball League." The beginning of a four-part series on the history of black baseball as a critical forerunner to the civil-rights movement.

**7:35 (WITS) Hockey**. The Bruins vs. the Minnesota North Stars.

**8:00 (WBUR) FM in the PM**. A live interview with recorder virtuoso John Tyson.

**9:00 (WCRB) New York Philharmonic**. Andrew Davis conducts the Prelude to Act I of Mussorgsky's *Khovantshchina*, Prokofiev's Violin Concerto No. 1, with Kyung-Wha Chung, and Strauss's *Alpine Symphony*.

**9:00 (WGBH) Essays in Blues**. A special feature on early blues.

**10:00 (WDLW) Austin City Limits**. Tony Joe White in a progressive country performance. Simulcast on Channel 2.

**11:00 (WBUR) Boston Spotlight**. A special feature on jazz flutist Jamie Baum.

**Midnight (WITS) Larry King Show**. Jerry Gray, solar scientist with the American Institute of

WEEI 980 AM	WBCN 104.1 FM
WERS 88.9 FM	WBUR 90.9 FM
WGBH 89.7 FM	WBZ 1030 AM
WHRB 85.3 FM	WBZ 106.7 FM
WITS 1510 AM	WCAS 740 AM
WMBR 88.1 FM	WCRB 103.5 FM
WROR 88.5 FM	WCUW 91.3 FM
WZBC 90.3 FM	WDLW 1330 AM



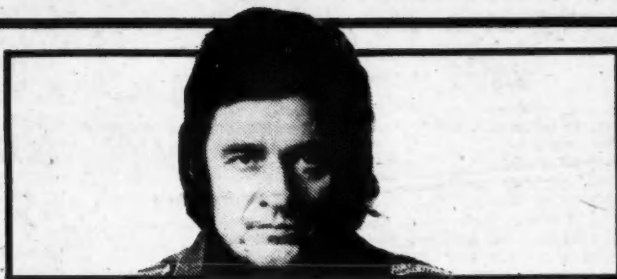
# 8 days a week

compiled by Donna Kay Williams

22  
Sun

Kool and the Gang's "Celebrate!" greeted the hostages' return (why do you think it's the country's number-one song?) with all the wit and rhythm the more flag-waving greetings lacked. Now the band brings its superb black-Dooobies, affluent-R&B show to the Providence Civic Center, with New York bands Slave and Skyy, Zapp, and rap specialists the Sugarhill Gang. A treat for incurable optimists, and worth the drive. At 7 p.m. sharp.

Johnny Cash's last album, *Rockabilly Blues*, packed a punch, perhaps because of a pep talk from his upstart son-in-law, Nick Lowe. But this time his wife and salvation, June Carter, is along, so who can tell? At Symphony Hall, two shows, 4 and 7 p.m.



Johnny Cash

23  
Mon

John Hough's *Twins of Evil* (1971) is a vampire movie that's rather too harshly titled; what with *Playboy* playmates Mary and Madeline Collinson in the title roles, perhaps *Twins of Naughtiness* would be more apt. Ogle them tonight at 7:30 and 9:30 at the Ding Ho Restaurant (sponsored by the Cinema Society of Cambridge).

As Black History Month continues, the New England Conservatory Afro-American Studies Department presents an evening of contemporary jazz, featuring pianist John Lewis. Lewis is slated to perform his own "Gates of Harvard"; the program also includes Stravinsky's "Ebony Concerto," along with several Duke Ellington selections. The concert is free, at Jordan Hall, 290 Huntington

Avenue, Boston, at 8 p.m.

Avant-garde composer Peter Maxwell Davies is showcased this week, beginning tonight with a talk by the composer about his music (at Sanders Theater, 5 p.m.), followed by a College concert conducted by Gunther Schuller, featuring the Boston premiere of Maxwell Davies's "Shakespeare Music." Admission to the lecture is \$2; to the concert, \$6. For information, call 482-7651. Later in the week, the Boston Symphony Orchestra performs the world premiere of Maxwell Davies's Symphony No. 2 (the first of the BSO's centennial commissions). At Symphony Hall, Thursday at 8 p.m., Friday at 2 p.m., and Saturday at 8 p.m. Call the box office, 266-1492, for ticket information.

24  
Tues

It's really easy to understand Proposition 2½: it's the fiscal and political crisis we voted ourselves into last November. Joel Pressman, mayor of Chelsea, supported it, and now must figure out how to cut local services. Donald R. Marquis, town manager of Arlington, opposed it, and now must figure out how to cut local services. They and three other experts — Frank Rizzo, vice-president of Standard & Poors Corporation; Stephen Coleman, a poli-sci professor at Northeastern University; and Bernard Schulman, superintendent of schools of Canton — conduct a symposium on the proposition and the crisis tonight at 7:30 at Northeastern's Alumni Auditorium, 360 Huntington Avenue.

The Sir Douglas Quintet reunited last year and released a satisfying LP, *Border Wave*. Which means you can count on more than an oldies show from these founding fathers of Tex-Mex rock 'n' roll. They're at Jonathan Swift's, two shows, 7:30 and 10:30 p.m. Call 661-9887 for ticket information.

You've probably seen *The Cola Wars* displayed in bookstore windows around town. Now you can meet the authors, Bostonians J. C. Louis and Harvey Yazjian, at the Harvard Book Store Cafe, 190 Newbury Street, Boston, from 8 to 9:30 p.m. Wonder whether they'll serve Coke or Pepsi?

25  
Wed



Sarah Brown

Sarah Brown and the Hipshakes, a collection of local blues all-stars (Sugar Ray, formerly of Sugar Ray and the Blue Tones, plays harmonica; Steve Brown, formerly of Heidi and the Secret Admirers, is the drummer; Peter "Hi-Fi" Ward, lead guitarist, has played with Junior Wells and Buddy Guy), are at the Eliot Lounge tonight. The blues start at nine.

Two classic creepy-crawlies at the Coolidge Corner: Jacques Tourneur's *Curse of the Demon* (1958), which is shown here in a complete version never before screened in Boston, and Joseph Losey's *These Are the Damned* (1961). See "Film listings" (page 16) for times.

26  
Thurs

To celebrate the opening of David Cronenberg's latest, *Scanners*, Sack Theaters offers Bostonians an opportunity to see all four of his horror films, back to back, and for one day only. The Cronenberg orgy includes *They Came from Within*, *Rabid*, *The Brood*, and, of course, *Scanners*. From 1 to approximately 10 p.m. at the beautiful Saxon Theater, in beautiful downtown Boston.

Sergio Leone's *Once upon a Time in the West* (1969) is one of the greatest Westerns ever made, but few people know it, largely because few people have ever seen it in its glorious uncut version. Here's your chance: 7:30 tonight at the Harvard-Epworth Church, Cambridge.

You can't trust your mother  
...your best friend  
...the neighbor next door

one minute  
they're  
perfectly  
normal.  
THE NEXT... **RABID**

27  
fri



Clifton Webb, Gene Tierney, Vincent Price, and Judith Anderson in *Laura*

Man gets his due in *Male Figures: Current Views*, at the Boston Visual Artists Union, 77 North Washington Street. Artists include painters Fred Faudie, Ralph Hamilton, and Richard Yarde, and photographers Ken Clark and Lawrence Salzman. The opening reception is tonight, from seven to nine, with the exhibit continuing through April 4. See "Art listings" (page 27) for gallery hours.

In the '40s, American movies had a slick, synthetic, sophisticated aura that the films of decades since haven't matched. At the Coolidge Corner tonight and tomorrow night, you can catch two perfect examples: Otto Preminger's glossy film noir *Laura* (1944) and Joseph Mankiewicz's wonderfully sardonic *A Letter to Three Wives* (1949). See "Film listings" (page 16) for times.

28  
Sat

If you're counting, there are three days left till Fat Tuesday, the culmination of New Orleans's Carnival celebration. We doubt you'll be able to get hotel reservations at this late date, but how about the next best thing? A group of French-affiliated organizations, headed by the Alliance Francaise, holds its Great Mardi Gras Masquerade Ball, tonight at 8:30 at the International Institute, 287 Comm. Ave., Boston. With two Haitian bands, Volo-Volo and Tropical Fever, sizzling up the night, it should be a hedonists' delight. Call 482-4170 for reservations.

All day tonight (from noon to 5 p.m.) the Arlington Energy Project sponsors a Solar Day in Arlington, with slide presentations, con-

servation exhibits and displays, and an energy film festival. At the Arlington Town Hall; call 643-5199 for further details.

And, of course, it's Kurosawa time at the ICA. This weekend's offerings: *The Bad Sleep Well* (1960), his incisive satire of family life among the corporate giants of postwar Japan (today and tomorrow at 5:30 p.m.); and *The Lower Depths* (1957), the faithful adaptation of the Gorky play (today and tomorrow at 3 p.m.). At 955 Boylston Street, Boston; call 266-5152 for more information.

1  
Sun

In honor of G.P. Telemann's 300th birthday, the Cambridge Center for Adult Education presents *Les Fetes Galantes*, an evening of baroque dance and music. At the Blacksmith House, 56 Brattle Street, in Harvard Square. Admission is \$3; call 547-6789.

In an unusual program tonight at eight, Max Hobart conducts the Civic Symphony Orchestra at Jordan Hall, in Boston. The concert includes Beethoven's *Egmont Overture*; J.C. Bach's *Sinfonia Concertante* for Violin, Cello, and Orchestra; Leonard Bernstein's *Chichester Psalms*; and Shostakovich's Symphony No. 1. For ticket information, call 536-2412.



Max Hobart



# Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and show times may change or be dropped. Please call the theater before stopping out, and be advised that sneak previews are common on Friday and Saturday nights. Escap!.

## BOSTON

**ALLSTON CINEMA (277-2140)**  
214 Harvard Ave.  
I: *My Bloody Valentine*: Sun.-Thurs. Sun. times — 1, 2:45, 4:30, 6:15, 8, 9:45; Mon.-Thurs. times — 1:30, 3:10, 4:40, 6:20, 8:05, 9:50.  
II: *The Dogs of War*: Sun.-Thurs. Sun. times — 1, 3:15, 5:30, 7:45, 10; Mon.-Thurs. times — 1:30, 3:30, 5:30, 7:30, 9:30.  
**BEACON HILL I, II, & III (723-8110)**  
1 Beacon St.  
I: *Kagemusha*: Sun.-Sun. 1:15, 4:15, 7:15, 10  
II: *Dogs of War*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
III: *Callaghan*: Sun.-Sun. 1:15, 4:15, 7:15, 10  
**CHARLES I, II & III (227-1330)**  
195-A Cambridge St.  
I: *Str Crayz*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
II: *Yrbbute*: Sun.-Thurs. 1, 3:15, 5:30, 7:45, 10  
*The Elephant Man*: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10  
III: *Sunday Lovers*: Sun.-Sun. 1, 3:20, 5:40, 8, 10:15  
**CHEM I, II & III (536-2870)**  
Dalton St. nr. the Prudential Center  
I: *9 to 5*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
II: *Fort Apache, the Bronx*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
III: *Yess*: Sun.-Sun. Sun.-Thurs. times — 4, 5:15, 8:30; Fri., Sat. Times — 1, 4, 7:15, 10:30  
**CINEMA 57 I & II (482-1222)**  
200 Stuart St.  
I: *My Bloody Valentine*: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10; Fri. only no 8 show.  
II: *Altered States*: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
**EXETER THEATER (536-7067)**  
Exeter St. at Newbury  
*Breaker Morant*: Sun.-Sun. 1:15, 3:20, 5:30, 7:45, 9:50  
**NICKELODEON CINEMA (247-2100)**  
600 Comm. Ave.  
I: *The Third Generation*: Sun.-Tues. 2, 4, 6, 8, 10  
*Man of Marble*: Wed.-Sun. 3:15, 6, 9, Sat., Sun. mat. 12:30.

II: *Every Man for Himself*: Sun.-Tues. 2, 3:35, 5:10, 6:45, 8:25, 10  
*Resurrection*: Wed.-Sun. 2:40, 4:30, 6:20, 8:10, 10; Sat., Sun. mat. 12:50  
**PARIS (287-8181)**  
841 Boylston  
*Bagging Bull*: Sun.-Sun. 1:30, 4:30, 7:45, 10  
**PI ALLEY I & II (227-8678)**  
237 Washington St.  
I: *Charlie Chaplin*: Sun.-Thurs. 1:30, 3:30, 5:45, 7:45, 9:45  
II: *The Incredible Shrinking Woman*: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 10  
*Ordinary People*: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10  
**PUBLIC CINEMA (482-1280)**  
166 Washington Street  
Call for features.  
**SAXON (542-4880)**  
219 Tremont St.  
*The Devil and Max Deville*: Sun.-Sun. 1, 2:45, 4:30, 6:15, 8, 9:45

## BROOKLINE

**CHESTNUT HILL I, II, III & IV (277-2500)**  
Rte. 9 at Hammond St.  
I: *The Incredible Shrinking Woman*: Sun.-Sun. 1:15, 3:25, 5:25, 7:40, 9:45  
II: *Fort Apache, the Bronx*: Sun.-Sun. 1:30, 4:20, 7:20, 10  
III: *Bagging Bull*: Sun.-Sun. 1:30, 4:25, 7:20, 9:50  
IV: *Breaker Morant*: Sun.-Sun. 1, 3:20, 5:25, 7:45, 10  
V: *Charlie Chaplin*: Sun.-Sun. 1:30, 3:30, 5:30, 7:45, 9:45  
**CIRCLE CINEMA I, II & III (568-4040)**  
Cleveland Circle  
I: *Altered States*: Sun.-Sun. 1, 3:05, 5:10, 7:20, 9:30, 11:40  
II: *Yrbbute*: Sun.-Thurs. 1:30, 4:15, 7:20, 10  
*Summers*: Fri.-Sun. Call for times.  
III: *9 to 5*: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:50  
**CINEMA BROOKLINE (598-0007)**  
*The Mirror Crack'd*: Sun.-Thurs. 7:15, 9:20; Sun. mat. 1, 3, 5. Call for new feature.  
**COOLIDGE CORNER (734-2500)**  
%90 Harvard St.  
*Lord of the Rings*: Sun.-Tues. 7:30; Sun. mat. 3:25  
*Waterbury Down*: Sun.-Tues. 5:45, 9:50  
*Airplane!*: Wed., Thurs. 7:50  
*Real Life*: Wed., Thurs. 6, 9:30  
*Strangers on a Train*: Fri., Sat. 5:45, 9:45; Sat. mat. 1:55  
*Mean Streets*: Fri., Sat. 7:40; Sat. mat. 3:45  
*Infra-Max*: Sun. 4:15, 8  
*Marshall*: Sun. 2:15, 6, 9:45

## CAMBRIDGE

**BRATTLE (878-4220)**  
40 Brattle St. near Harvard Square  
*The Long Goodbye*: Sun.-Tues. 5:45, 9:40  
*Kiss Me Deadly*: Sun.-Tues. 7:45; Sun. mat. 3:50  
*Agrippa, the Wrath of God*: Wed.-Sun. 6:15, 9:55  
*Kaffe in the Hood*: Wed.-Sun. 8; weekend mat. 4:20  
**FRESH POND CINEMA (547-8800)**  
Fresh Pond Shopping Center  
*Any Which Way You Can*: Sun.-Sun. 2, 4:25, 7:20, 9:30  
*Popeye*: Sun.-Sun. 2, 4:25, 7:15, 9:25  
**GALENA CINEMA (861-3737)**  
5 Boylston Street  
*Lolla*: Sun.-Thurs. 12, 4:30, 9; Thurs. only no 9 show.  
*The Loved One*: Sun.-Thurs. 2:30, 7:10; Thurs. only no 7:10 show.  
*Dark at the End of the Street*: Fri.-Sun. 1:30, 3, 4:30, 6:10, 7:45, 9:20

**HARVARD SQUARE (864-4800)**  
1434 Mass. Ave.  
*Dr. Zhivago*: Sun. 12, 4, 8  
*All That Jazz*: Mon. 3:20, 7:55  
*The Rose*: Mon. 1, 5:30, 9:50  
*Gene with the Wind*: Tues. 12, 4, 8  
*Being There*: Wed. 2:35, 7:30  
*The Rolling Class*: Wed. 12, 4:50, 9:45  
*Cosmo Royale*: Thurs. 1:35, 5:25, 9:20  
*Divine Madness*: Fri. 12, 3:45, 7:35  
*Saturday Night Fever*: Fri. 1:40, 5:25, 9:15  
*Hair*: Sat. 3:35, 7:45  
*The Last Waltz*: Sat. 1:30, 5:40, 9:50  
*Everything You Always Wanted To Know About Sex*: Sun. 12, 4:30, 9:10  
*Seasons*: Sun. 1:30, 6:05, 10:40

**OFF THE WALL CINEMA (547-5266)**  
15 Pearl St.  
*The Plumber*: Sun. 4:30, 6:10, 7:50, 9:40; Mon.-Wed. 6:10, 7:50, 9:40  
*Animated Picture Books of Hans Dolech*: Sun. 12, 1:30, 3  
*Broad Beat or Blood/Boggs*: Thurs. 5:30, 7:45, 10; Fri. 5:30, 7:45, 10, 12; Sat., Sun. 4:20, 6:35, 8:50, 11:05  
*In a Plaid*: Sat., Sun. 12, 1:30, 3

**ORSON WELLES I, II & III (868-3800)**  
1001 Mass. Ave.  
I: *The Last Metro*: Sun.-Sun. 12:45, 3:05, 5:25, 7:50, 10:15  
II: *Man On the Moon*: Sun.-Sun. 2:15, 4:15, 6:15, 8:15, 10:15  
III: *Eye Eye Brazil*: Sun.-Tues. 2, 4, 6, 8, 10  
*Like a Turtle on Its Back*: Wed.-Sun. 2, 4, 6, 8, 10

## MIDNIGHT MOVIES

The following theaters screen films Fri. and Sat. at or around midnight. For suburban midnights, see suburban listings.  
**Circle Cinema**: *Stardust Memories*; *It's My Turn*; *The Elephant Man*.  
**Exeter Theater**: *Rocky Horror Picture Show*.  
**Harvard Square**: *Flesh Gordon*.  
**Green Valley**: *Richard Pryor in Concert*; *The Last Metro*; *Fastar, Pussycat, Kill, Kill*.  
**Newton Academy**: Call for features.

## GOOD DEALS

Good deals are subject to change at a moment's notice, so check with the theater before taking off.  
**Albion Cinema**: \$2 for first show of the day, \$1.50 for seniors till 5 p.m.  
**Alternative Family Cinema at Off the Wall**: \$1 Sat., Sun. matinees.  
**Arlington, Capital & Regent**: \$1.25 Sun.-Thurs., \$1.50 Fri.-Sat.  
**Belmont Studio**: \$1.50 all times.  
**Brattle Theater**: Discount cokpons: Six admissions for \$15.  
**Cinema Brookline**: \$1.50 at all times.  
**Cleveland Circle**: \$2 for first show.  
**Coolidge Corner**: \$2.50 for last show of the night.  
**Fresh Pond Cinema**: \$1.50 all times.  
**Harvard Square**: \$2 till 6 p.m. Mon.-Fri. (except holidays). \$2.50 at midnight. \$3 after 6 and on Sat., Sun. and holidays.  
**Newton Academy**: \$2 for first show.  
**Nickelodeon**: Discount coupons available. 10 admissions for \$25.  
**Orson Welles**: \$1.50 with a Welles T-shirt Mon.-Tues. Discount cokpons too.  
**Public**: \$1.25 all times.  
**Somerville, Broadway & Somerville**: \$1.25 Sun.-Thurs., \$1.50 Fri., Sat.  
**West Newton**: \$1.25 for weekend mat.

## FILM SPECIALS

**ANGRY ARTS FILM SOCIETY**, 136 River St., Camb. (628-8585). Feb. 22: "Burn," 7:30 p.m. \$1.75.  
**BOSTON FILM/VIDEO FOUNDATION**, 1126 Boylston St., Boston (536-1540). Feb.

28: "Glass Shots with Flower," 8 p.m. \$2.  
**BOSTON UNIVERSITY SCHOOL OF PUBLIC COMMUNICATION** (353-7847), Auditorium, room 101. Feb. 25: "Play Misty for Me," 3:30 and 6 p.m. \$1.50, \$1 with ID.

**BLACK FILM FESTIVAL** at BU, SPC Auditorium, 640 Comm. Ave., Boston. Feb. 27 and 28: "Five on the Black Hand Side" and "The River Niger," 6:30 (Fri.) and 1 p.m. (Sat.). \$2, \$1.50 with UMOJA ID.

**CAMBRIDGE CENTER FOR ADULT EDUCATION** presents "Friday Night at the Movies," a winter-long salute to the late Peter Sellers. At the Blacksmith House, 56 Brattle St., Camb., 7 and 9 p.m. Feb. 27: "I Love You, Alice B. Toklas," \$2.

**CINEMA SOCIETY OF CAMBRIDGE** at the Ding Ho Restaurant, 13 Springfield St., Camb. (661-7701). Feb. 23: "Twins of Evil," 7:30 and 9:30 p.m.

**CENTER SCREEN** (494-0200), 24 Quincy St., Cambridge. 7th Annual Writer Animation Series. Feb. 22: "New Personal Animation, Part I," Feb. 27 and 28 and March 1: "New Personal Animation, Part II," 7:30 and 9:30 p.m. Series prices: \$9 (advance), \$10 at the door.

**CHILDREN'S FILM FESTIVAL**, 51 Walden St., Concord (369-5879). Feb. 28: "Greyfriars Bobby," 1:30 p.m.

**FRENCH LIBRARY**, 53 Marlborough St., Boston (282-2280). Feb. 22: "La Grande Illusion," Feb. 27 and 28 and March 1: "Les Portes de la Nuit." Both at 8 p.m. Both \$2.

**GOETHE INSTITUTE** (262-6050), 170 Beacon St., Boston. Feb. 24: "Strohfeuer" (A Free Woman), 7:30 p.m. Free.

**HARVARD-EPWORTH CHURCH**, 1555 Mass. Ave., Camb. Feb. 22: "Nazarin." Feb. 26: "Once Upon a Time in the West." March 1: "A Shot in the Dark." All at 7:30 p.m. \$1.50.

**HARVARD FILM ARCHIVE** (495-3254), Lecture Hall, Carpenter Center, 24 Quincy St., Camb. Feb. 24: "The Birds," 5 p.m., and "Shadow of a Doubt," 7:30 p.m. Feb. 25: "The Last Laugh" and "The Woman on the Moon," 7 p.m. Feb. 26: "Boudou Saved from Drowning," 5 p.m. \$1.50, \$1 with student ID.

**INSTITUTE OF CONTEMPORARY ART**, 955 Boylston St., Boston (266-5152). Through March 22: Kurosawa festival. Feb. 22: "The Men Who Tread on the Tiger's Tail," 3 p.m., and "The Hidden Fortress," 4:30 p.m. Feb. 26: "The Lower Depths," 7:30 p.m. Feb. 27: "The Bad Sleep Well," 7:30 p.m. March 1: "The Lower Depths," 3 p.m.

and "The Bad Sleep Well," 5:30 p.m. **ISRAEL CULTURAL CENTER**, 17 Comm. Ave., Boston (267-3800). Feb. 22: "The Promised Land," p.m. \$2.

**WORDSWORTH 2** (492-4144), 1100 Mass. Ave., Camb. Feb. 22: "The Thin Man." March 1: "The Bride of Frankenstein." Both at 9 p.m. Free.

**MASSACHUSETTS COLLEGE OF ART**, 364 Brookline Ave., Boston (731-2340). Feb. 25: "Arabesque for Kenneth Anger," "Hurry! Hurry!," "Eye Music in Red Major," and "Fuses," 7:30 p.m. \$2.

**MIT FILM/VIDEO SECTION** (253-1606), 275 Mass. Ave., Camb. Feb. 23: "Man with a Movie Camera," 7 p.m., in Bldg. 10-250.

**MODERN TIMES CAFE**, 134 Hampshire St., Camb. (354-8371). Feb. 22: "A Taste of Honey," 5 p.m. Feb. 28 and March 1: "The Third Man," 9 p.m. (Sat.) and 5 p.m. (Sun.) \$2.

**MUSEUM OF OUR NATIONAL HERITAGE**, 33 Marrett Rd., Lexington (861-6559). Feb. 28 and March 1: "The Shadow Catcher," 1:45 p.m. (Sat.) and 3 p.m. (Sun.). Free.

**NATIONAL ASSOCIATION OF CHINESE AMERICANS**, M.I.T. Building, rm. 10 (492-8680). Feb. 22: "Nasha Conquers the Dragon King," 3:30 p.m. \$2.

**TUFTS UNIVERSITY**, 550 Boston Ave., Medford (625-6476). Feb. 24: "Debs and the American Movement," 7 p.m. Barnum Hall, rm. 008.

**WHERE'S BOSTON?** is shown hourly each day at 60 State St. (861-2425). Tix \$1.50-\$3.

**BOSTON PUBLIC LIBRARY**, (536-5400), Copley Sq., Boston. Feb. 27: "Paul Robeson — The Tallest Tree in Our Forest," 6:30 p.m. Free.

**CAMBRIDGE PUBLIC LIBRARY**, 499 Broadway, Camb. (498-9080). Feb. 28: "The Man in the White Suit," 3 p.m. Free.

**CHILDREN'S ROOM**, Cambridge Public Library. Feb. 25: "Red Carpet," "Mole and the Hedgehog," and "Crystal Tipps," 10:30 a.m. and 3:30 p.m. Free.

**MOUNT AUBURN BRANCH LIBRARY** (498-9085), 64 Aberdeen Ave., Camb. Feb. 26: "The Legacy of Anne Frank," 6 p.m. Free.

**NORTH CAMBRIDGE BRANCH LIBRARY**, 70 Rindge Ave., Camb. (498-9086). Feb. 26: "Adventures of Tarzan," 6 p.m. Free.

**NEWTON FREE LIBRARY**, 414 Centre St., Newton. Feb. 25 and 26: "The Shakers" and "I Heard the Owl Call My Name," 7 p.m. Free.

**SOMERVILLE PUBLIC LIBRARY** (623-5000), Somerville. Feb. 2: "Welfare," 6:30 p.m. Free.

# Orson Welles Cinemas

1001 Mass Ave., Cambridge 868-3600  
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): Truffaut's THE LAST METRO has been nominated for the Best Foreign Film Academy Award. For what other films has Truffaut been nominated? For what film(s) has he won the Oscar? Last week's answer: THE LAST METRO.

Deneuve, Depardieu, Truffaut.

"Truffaut at his very best."  
—Janet Maslin, New York Times  
"Dazzling... the entire cast is splendid."  
—Vincent Canby, New York Times



## The Last Metro

Truffaut's finest film in years is a joyous celebration of the human spirit, of freedom, and of love based on the real stories of the Parisian theatre world during the German Occupation. A famous theatre company's leading lady (Catherine Deneuve) must run the theatre as her Jewish husband, the troupe's director and impresario, (Heinz Bennent) is forced to "flee" Paris. Amid uncertainty and having to make do, the theatre company (with Gerard Depardieu as its new leading man) bands together as a family to struggle and survive. Told with an unmatched humor, grace, and charm, THE LAST METRO is the official French entry for this year's Best Foreign Film Oscar. 12:45, 3:05, 5:25, 7:50, 10:15 plus special added 12 Midnight show Fri., Sat.

BEST FOREIGN FILM OF THE YEAR AWARD  
NEW YORK FILM CRITICS

ALAIN RESNAIS



The enchanting and compassionately funny story of three people, (Gerard Depardieu, Nicole Garcia, Roger-Pierre) ... coming from totally different backgrounds, and each having different hopes and dreams... only to find their lives coming together in a brilliant and breathtaking tangle of marriages, affairs, and careers. Alain Resnais' (Hiroshima Mon Amour) newest film was this year's Cannes Jury-Prize winner.  
12:45, 3:00, 5:15, 7:30, 9:50

The Late Shows:  
Fri. & Sat., February 27 & 28

1 The Last Metro

at 12:00  
2 "MY ALL-TIME FAVORITE MOVIE. IT'S BETTER THAN 'CITIZEN KANE'!"  
—John Waters ("Pink Flamingos" director)

RUSS MEYER'S  
FASTER PUSSYCAT KILL KILL  
at 12:35

3 RICHARD PRYOR  
Filmed Live in Concert  
at 12:00

"A raffish, funny and candid portrait of one of God's lowliest creatures, a blocked writer... Luc Beraud has made a funny and stirring tribute."

—David Denby New York Magazine



Like a Turtle  
On Its Back

NEW ENGLAND PREMIERE  
STARTS FRIDAY

A charming psychological comedy about the writing profession, the "responsibilities" of marriage, and the "perils" of urban life. It marks the extraordinary screen debut of director Luc Beraud and stars Jean-Francois Stevenin and Bernadette Lafont as our hero and his equally troubled wife. 2:00, 4:00, 6:00, 8:00, 10:00



# Suburban cinemas

**ARLINGTON**, Capitol (648-4340)  
204 Mass. Ave.  
The Mirror Crack'd: Sun.-Thurs. 7, 9; Sun. mat. 5  
Stardust Memories: Fri.-Sun. Call for times.  
**ARLINGTON**, Regent (643-1197)  
Medford St.  
Pepe: Sun.-Thurs. 7, 9:15; Sun. mat. 4:45  
The Mirror Crack'd: Fri.-Sun. Call for times.  
**BELMONT**, Studio (484-1706)  
376 Trapelo Rd.  
Call for features.  
**BRAINTREE**, General I-IV (848-1070)  
South Shore Plaza  
I: Charlie Chaplin: Sun.-Sun. 1, 3:10, 5:10, 7:30,  
9:30  
II: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:40  
III: Stir Crazy: Sun.-Sun. 1, 3:15, 5:20, 7:35,  
9:45  
IV: Altered States: Sun.-Sun. 1, 3:10, 5:10, 7:30,  
9:35  
**BROCKTON**, General Five (1-588-5050)  
Westgate Mall  
I: Tribute: Sun.-Sun. 1:45, 4:20, 7:20, 9:40  
II: Charlie Chaplin: Sun.-Sun. 1, 3:10, 5:10, 7:30,  
9:30  
III: Stir Crazy: Sun.-Sun. 1, 3:35, 5:20, 7:35,  
9:45  
IV: My Bloody Valentine: Sun.-Sun. 1:30, 3:25,  
5:20, 7:30, 9:30  
V: The Jazz Singer: Sun.-Sun. 1, 3:20, 5:30,  
7:40, 9:45  
**BROCKTON**, Sack I-IV (1-963-1010)  
Route 27  
I: 9 to 5: Sun.-Sun. 1:15, 3:15, 5:20, 7:30, 9:35  
II: The Incredible Shrinking Woman: Sun.-Thurs. 1,  
3, 5:15, 7:30, 9:30  
Dogs of War: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10,  
10  
III: Altered States: Sun.-Sun. 1:05, 3:05, 5, 7:20,  
9:30  
IV: Fort Apache, the Bronx: Sun.-Sun. 1, 3:10,  
5:20, 7:30, 9:45  
**BURLINGTON**, General I-II (272-4410)  
Route 128, exit 42  
I: The Incredible Shrinking Woman: Sun.-Sun.  
1:30, 3:30, 5:20, 7:30, 9:30  
II: Tribute: Sun.-Sun. 1:45, 4:20, 7:20, 9:40  
**DANVERS**, Liberty Tree (1-777-1618)  
Liberty Tree Mall  
I: Ragging Bull: Sun.-Sun. Sat., Sun. times: 1:30,  
4:30, 7:30, 9:55; Mon.-Fri. times: 7:30, 9:55  
II: The Incredible Shrinking Woman: Sun.-Sun.  
Mon.-Fri. times 7:30, 9:30; Sat., Sun. times  
1:30, 3:30, 5:30, 7:30, 9:30  
**DANVERS**, Sack Six (1-777-2555 or 1-593-2100)  
Endicott St.  
I: Dogs of War: Sun.-Sun. 1, 3:15, 5:30, 7:45, 10  
II: Altered States: Sun.-Sun. 1:15, 3:10, 5:15,  
7:25, 9:35  
III: The Devil and Max Deville: Sun.-Sun. 1:10,  
3:15, 5:15, 7:20, 9:20  
IV: My Bloody Valentine: Sun.-Sun. 1:30, 3:30,  
5:30, 7:30, 9:30  
V: Charlie Chaplin: Sun.-Thurs. 1:10, 3:20, 5:15,  
7:40, 9:45  
Ordinary People: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10  
VI: Tribute: Sun.-Sun. 1, 3:10, 5:20, 7:30, 9:45  
**DEDHAM**, Showcase 8 (326-2100)  
950 Providence St.  
I: The Devil and Max Deville: Sun.-Sun. 1, 3, 5,  
7:10, 9:15; Fri., Sat. 11:10  
II: The Incredible Shrinking Woman: Sun.-Thurs.  
1:15, 3:15, 5:10, 7:20, 9:30  
Cool World's Daughter: Fri.-Sun. Call for times.  
III: My Bloody Valentine: Sun.-Sun. 1:15, 3:15,  
5:05, 7:30, 9:40; Fri., Sat. 11:40  
IV: Dogs of War: Sun.-Thurs. 2, 4:35, 7:20, 9:55  
Thurs.  
Scanners: Fri.-Sun. Call for times.  
V: Ragging Bull: Sun.-Sun. 1:45, 4:30, 7:15, 9:55;  
Fri., Sat. 12:15  
VI: Ordinary People: Sun.-Sun. 2, 4:40, 7:25,  
9:55; Fri., Sat. 12:10  
VII: The Jazz Singer: Sun.-Sun. 1, 3:10, 5:15,  
7:35, 10  
VIII: Fort Apache, the Bronx: Sun.-Sun. 1:45,  
4:30, 7:15, 9:45, Fri., Sat. 12:05  
**FRAMINGHAM**, General I-V (235-9020)  
Route 9, Shopper's World

I: The Incredible Shrinking Woman: Sun.-Sun.  
1:30, 3:30, 5:20, 7:30, 9:30  
II: My Bloody Valentine: Sun.-Sun. 1:30, 3:25,  
5:20, 7:30, 9:30  
III: Pepe: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45  
IV: Dogs of War: Sun.-Sun. 1, 3:10, 5:10, 7:30,  
9:35  
V: Tribute: Sun.-Sun. 1:45, 4:20, 7:20, 9:40  
**NATICK**, Sack 6 (237-5840)  
Rte. 9, opp. Shopper's World  
I: Fort Apache, the Bronx: Sun.-Sun. 1:05, 3:20,  
5:35, 7:50, 10:05  
II: Charlie Chaplin: Sun.-Thurs. 1:15, 3:15, 5:15,  
7:40, 9:40  
Ordinary People: Fri.-Sun. 1, 3:15, 5:30, 7:45, 10  
III: Stir Crazy: Sun.-Sun. 1, 3:10, 5:15, 7:30,  
9:35  
IV: Ragging Bull: Sun.-Sun. 1, 3:15, 5:30, 7:45,  
10:10  
V: The Devil and Max Deville: Sun.-Sun. 1:30,  
3:30, 5:30, 7:25, 9:25  
VI: 9 to 5: Sun.-Sun. 1:25, 3:25, 5:25, 7:35,  
9:40  
**NEWTON**, Academy (332-2524)  
102 Beacon St., Newton Centre  
Pepe: Sun.-Thurs. 7:15, 9:30; Sun. mat. 1, 3,  
5:15  
Ordinary People: Sun.-Thurs. 7:30, 9:45; Sun.  
mat. 1, 3:10, 5:20  
**NEWTON**, West Cinema (964-6060)  
1296 Washington St.  
I: The Mirror Crack'd: Sun.-Thurs. 7:15, 9:25,  
Call for new feature.  
II: Return of the Secession Seven: Sun.-Sun. 7:15,  
9:25  
III: The Collection of Miss: Sun.-Tues. 7:25,  
9:25  
The Getting of Wisdom: Wed., Thurs. Call for  
times.  
Women in Love: Fri., Sat. Call for times.  
The Music Lovers: Fri., Sat. Call for times.  
The Europeans: Sun. Call for times.  
**PEABODY CINEMA** (599-1310)  
North Shore Center  
9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:30, 9:40  
Stir Crazy: Sun.-Sun. 1, 3:15, 5:20, 7:35, 9:45  
The Jazz Singer: Sun.-Sun. 1, 3:15, 5:20, 7:35,  
9:45  
**SAUGUS**, General I-II (321-1345)  
Route 1  
I: Pepe: Sun.-Sun. 2, 4:25, 7:15, 9:25  
II: Fort Apache, the Bronx: Sun.-Sun. 2, 4:30,  
7:20, 9:40  
**SOMERVILLE**, Broadway (625-5316)  
81 Broadway  
Pepe: Sun.-Thurs. 7, 9:15; Sat., Sun. mat. 1  
Halloween: Fri.-Sun. Call for times.  
**SOMERVILLE**, Somerville (625-1081)  
50 Davis Sq.  
The Mirror Crack'd: Sun.-Thurs. 7, 9; Sun. mat.  
1:15, 5  
My Brilliant Career: Fri.-Sun. Call for times.  
**STONEHAM**, General I-II (438-4050)  
Routes 128 and 28  
Charlie Chaplin: Sun.-Sun. 2, 3:50, 5:35, 7:30,  
9:25  
Flash Gordon: Sun.-Thurs. 2, 4:25, 7:15, 9:25  
Any Which Way-Yes Can: Fri.-Sun. 7:20, 9:30;  
Sat. mat. 2; Sun. mat. 2, 4:25  
**WALTHAM**, General I-II (890-1064)  
477 Winter St.  
Call for feature and times.  
**WOBURN**, Showcase Five (933-5138)  
Main St., Middlesex Canal Park  
I: Stir Crazy: Sun.-Thurs. 2, 4:30, 7:20, 9:50  
Ordinary People: Fri.-Sun. Call for times.  
II: 9 to 5: Sun.-Sun. 1, 3:10, 5:15, 7:35, 9:55,  
Fri., Sat. 12  
III: Altered States: Sun.-Sun. 1, 3:05, 5:05, 7:30,  
9:45; Fri., Sat. 11:45  
IV: My Bloody Valentine: Sun.-Thurs. 1:15, 3:15,  
5:05, 7:30, 9:40  
Scanners: Fri.-Sun. Call for times.  
V: Ragging Bull: Sun.-Sun. 1:45, 4:30, 7:20, 10;  
Fri., Sat. 12:15  
VI: Fort Apache, the Bronx: Sun.-Sun. 1:45, 4:30,  
7:15, 9:45; Fri., Sat. 12:05

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—NORMA McLAIN STOOP, After Dark



## ANDRZEJ WAJDA'S MAN OF MARBLE

A New Yorker Films Release © 1981

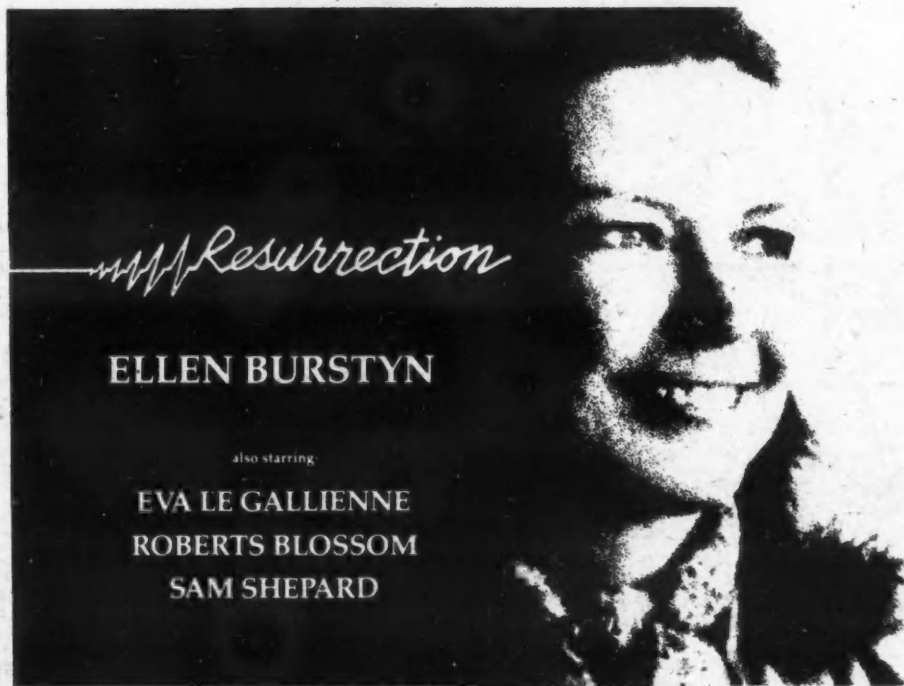
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2

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Feb. 23 Mon.	All That Jazz The Rose	3:20-7:55 1:00-5:30-10:05
Feb. 24 Tue.	Gone With the Wind	12:00-4:00-8:00
Feb. 25 Wed.	Being There Ruling Class	2:35-7:30 12:00-4:50-9:45
Feb. 26 Thur.	Dr. Strangelove Casino Royale	12:00-3:50-7:45 1:35-5:25-9:20
Feb. 27 Fri.	Divine Madness Saturday Night Fever	12:00-3:45-7:35 1:40-5:25-9:15

MIDNITE

Fri.-Sat. Feb. 27-28  
2001: A Space Odyssey

Feb. 28 Sat.	Hair The Last Waltz	3:35-7:45 1:30-5:40-9:50
Mar. 1 Sun.	Annie Hall Everything... About Sex Bananas	2:55-7:35 12:00-4:30-9:10 1:30-6:05-10:40

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**FRAMINGHAM** 50 Worcester Hgwy. (Rt.9)  
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February 25-March 3, Wednesday-Tuesday  
**AGUIRRE, THE WRATH OF GOD**  
Directed by Werner Herzog. With Klaus Kinski.

6:15, 9:55 and

**KNIFE IN THE HEAD**

Directed by Reinhard Hauff.

With Bruno Ganz and Angela Winkler.

8:00, Weekend Matinee 4:20

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# MOVIES

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# Film strips

compiled by David Chute



**MOVIE OF THE WEEK: Man of Marble (1977).** It took Polish writer-director Andrezej Wajda (*Ashes and Diamonds*) 13 years to obtain government permission to make his latest film, and it did not escape official censorship after completion. In the West, Wajda's account of a young peasant (Jerzy Radziwilowicz) caught up in the rapid industrialization in Poland that followed World War II, has been widely hailed as a masterpiece. It won the International Critics Prize at the 1978 Cannes Film Festival. With Krystyna Janda and Piotr Cieslak. *Opens Wednesday, February 25, at the Nickelodeon.*

**\*\*\*AGUIRRE, THE WRATH OF GOD (1972).** Werner Herzog, the German director of *The Mystery of Kaspar Hauser* and *Nosteratu* (among others), has come up with a haunting, dream-like movie based on the true story of Aguirre the Madman, an underling of conquistador Gonzalo Pizarro's, who led a small expedition down the Amazon River in search of the golden city of El Dorado. The remarkable Klaus Kinski plays Aguirre; his crooked walk and his bulging eyes give him the look of a predatory bird, and his performance seems less like acting than an attempt to create an icon of undiluted evil. Herzog is a master of the memorable image, and *Aguirre's* impact is more the result of its visual intensity than of any thematic profundity. An exotic, transfixing film, *Brattle*.

**\*\*\*ALTERED STATES (1981).** This is an immensely enjoyable movie, but also a very stupid one. Paddy Chayevsky's script (adapted from his novel) is even worse than is usual from him; it focuses on a Harvard professor (the remarkable William Hurt) who floats in isolation tanks and gobbles magic mushrooms in an attempt to trip himself into an encounter with the primordial life force. The film's characters are constantly jabbering things like, "Please! Make a quantum leap with me to grasp a deviant concept!" Fortunately, Chayevsky's folly fell into the hands of wild man Ken Russell (*Tommy*), who grabbed it and ran, Russell and makeup genius Dick Smith (*The Exorcist*) worked wonders, Chayevsky had his name removed, and we're left with an outlandish tongue-in-cheek horror film that never lets up, an extravagant, scary, trashy, altogether silly pop fantasy. With Blair Brown, Bob Balaban, and Charles Hall. The harsh, grumbling score is by John Conigliaro. *Cinema 57, Circle, suburbs.*

**\*\*\*ANNIE HALL (1977).** Woody Allen's best film is about a New York nightclub comedian who wins and then loses the love of a beautiful Midwestern WASP. Since the movie stars Allen and Diane Keaton, it's hard not to take it as an autobiographical statement. Indeed, in many ways *Annie Hall* feels like an early summing-up. One had always wondered what would happen if Allen took off the ingratiating, nice-guy mask and revealed what he really thought of the world; he did so here and the results were both melancholy and devastatingly scornful. Deeply felt and astonishingly inventive, *Annie Hall* must be reckoned one of the best films of the '70s — proof, if any were needed, that comedy can move us as profoundly as tragedy. Beautifully shot by Gordon Willis. *Harvard Square.*

**\*\*\*ANY WHICH WAY YOU CAN (1980).** The further adventures of Philo Beddoe (Clint Eastwood), Clyde the orangutan, and their pals. It is in several respects (notably the writing and direction, by Stanford Sherman and Buddy Van Horn, respectively) more stylish and distinctive than its predecessor, *Every Which Way But Loose*. The characters, not the cars, are still the show, and the film keeps bouncing along, amiably and sometimes hilariously. True, the silly shenanigans of the Black Widow motorcycle gang are wearing; this is one film that needs no comic relief. But Ruth Gordon, Sondra Locke, and Geoffrey Lewis offer first-class support, and Clyde is the first simian superstar of the Reagan era; Bonzo, look to your laurels. *Fresh Pond, suburbs.*

**\*\*\*THE BAD SLEEP WELL (1960).** Kurosawa's stirring, rarely seen indictment of big business. Its plot bears a resemblance to *Hamlet*, and its concern with the mechanisms of love and power politics seems almost Shakespearean. Toshiro Mifune plays the illegitimate son of a murdered corporate official who marries into the boss's family in order to gain his revenge. *Institute of Contemporary Art.*

**\*\*\*BARBARELLA (1968).** Jane Fonda plays the heroine of the famous French sci-fi comic strip in Roger Vadim's silly but ingeniously erotic plunge into the kinky 41st century. The special effects are not particularly memorable; the sight of Ms. Fonda in unpeeped stages of deshabille most certainly is. With John Philip Law, Milo O'Shea and, as the evil underworld queen, Anita Pallenberg. *Coolidge Corner.*

**\*\*\*BEING THERE (1979).** Photographed in rich, deep colors by Caleb Deschanel (*The Black Stallion*), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately jest we expect from European films and almost never see in American ones. Chance, the 50ish hero (the late Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world outside is what he's seen on television. Kosinski's mordant premise is that, in tubed America, this utterly vacant soul could be taken for a sage, even a political poten-

**\*\*\*\* Superb**  
**\*\*\* Good**  
**\*\* Middling**  
**\* Bearable**  
**• A turkey**

Films without ratings have not been viewed as we go to press. We intend no judgment of their worth.



D

**THE DEVIL AND MAX DEVLIN (1961).** Walt Disney Productions tries to sneak another PG-rated picture past the watchful eyes of American parenthood. Bill Cosby and Elliott Gould have the title roles: that of Devil Cosby sells Gould, for the usual modest fee, the power to make a world-famous pop music idol out of any young warbler he selects. Gould's choice: Streisand sound-alike Julie Budd. Directed by Steven Hilliard Stern. *Saxon, suburbs.*

**\*\*\*DIVINE MADNESS (1980).** Director Michael Ritchie (*Smile, Semi-Tough*) whittled a half-million feet of live footage down to 94 minutes to produce a slick, exhilarating, and finally exhausting concert film. Bette Midler is seen performing her latest stage act before audiences in Pasadena. She struts, flounces, dishes the Royal Family, stands on her head, tells raunchy Sophie Tucker jokes, and sings her guts out. This movie may be the ideal way to partake of the goodness that is Miss M in one walloping dose. *Harvard Square.*

**\*\*\*DR. STRANGELOVE, OR, HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1963).** Stanley Kubrick showed a wicked comic flair in this black comedy about what might happen if some madman — in this case a devilishly funny Sterling Hayden — pushed the button. Superbly performed by Peter Sellers (as the klutzy Captain Mandrake, the milquetoast Adlai Stevenson-lookalike President and the Henry Kissinger-inspired Strangelove), and George C. Scott as the tough-as-nails General Turgidson. Believe it or not, its imagery makes for an elegant study of the relation between masculine aggression and body control. *Harvard Square.*

**\*DR. ZHIVAGO (1965).** Boris Pasternak's epic novel of Revolutionary Russia becomes a big, slow, superficial, and downright mushy David Lean film, full of gigantic snowscapes and gigantic close-ups of Omar Sharif (as the good doctor) and Julie Christie (as Lara), who suffer the pangs of star-crossed love. Overdone, but there are still moments of elegance, and good supporting performances by Tom Courtenay and Rod Steiger (Alec Guinness, Geraldine Chaplin, and especially poor Rita Tushingham are wasted). *Harvard Square.*

**\*\*\*THE DOGS OF WAR (1981).** John Irvin's action film about mercenaries is probably better than anyone had a right to expect, considering its source: a laundry list of guns and ammo in the form of a novel by Frederick Forsyth. In individual scenes, the dialogue is tough, spare, and smart-ass funny, and for the first half (based on just 10 pages of Forsyth), one feels the film is leading up to something really exciting. Depicting the reconnaissance mission undertaken by mask-faced gat-for-hire Christopher Walken, who is checking out the African dictatorship whose government he plans to topple, the film lays out an effective sketch of colonial corruption, and of an outsider's paranoia in a very strange land. Unfortunately, all the care invested in the first half comes to naught. During the coup itself the narrative loses coherence, and the editing is a shambles; the film becomes another forgettable shoot-'em-up. With Tom Berenger, Maggie Scott, and Jobeth Williams. *Beacon Hill, Allston, suburbs.*

E

**\*\*\*THE EUROPEANS (1979).** This adaptation of an early Henry James novel succeeds mainly because director James Ivory has a fine eye for actors. James's story of Boston's strait-laced Wentworth family, which is agitated by a visit from worldly foreign relatives, has been faithfully and perceptively adapted, and its very Jamesian obsession with careful portraiture gives it a somewhat artificial air. But then Lee Remick, as an expatriate American on the lookout for a husband, will flash an amazingly eloquent smile; or Lisa Eichhorn, in an exquisitely nuanced performance as the Wentworths' romantic youngest daughter, will invest the word "boudoir" with all the allure of a forbidden ritual. At moments like these, *The Europeans* comes wonderfully alive. Of the central performers, only Robin Ellis (TV's Ross Poldark) seems stiff and uncertain; Wesley Addy, as the Wentworth patriarch, Helen Stenborg, as an invalid mother, and Kristin Griffith (of *Interiors*), as Ellis's sweet, perky sister, are just about perfect. *West Newton.*

**\*\*\*EVERY MAN FOR HIMSELF (1980).** A lot of people hailed Jean-Luc Godard's invigorating film as his triumphal return to the narrative cinema. Yet as exciting and challenging as it is, this astringent movie isn't much of a story. Composed in four "movements," like a symphony, it's a beautifully designed, open-ended work that talks about film, sex, the city, machines, work, prostitution, and alienation. In this meditation on the deadening everydayness of things, Godard reawakens the world and hands it back to us, wet and shiny and newly eloquent. The film follows three characters, whose lives interweave in coincidental patterns: Isabelle Huppert, as a prostitute stogging through several rounds of chilling, funny, mechanical sex; Nathalie Baye, as a woman caught up in moving to the country, isolating herself, working on notebooks that may turn into a novel, and looking for a way out of the alienated-labor trap; and Jacques Dutronc, as a TV producer (named "Paul Godard") who flails about blindly, going through the motions of curiosity and discovery. *Every Man for Himself* is electrifying and shockingly funny, but it's never warm or touching or intimate. It's a study of a malignant world that can be redeemed only if we awaken to its mysteries. *Nickelodeon.*

F

**\*\*\*FASTER, PUSSYCAT, KILL, KILL! (1966).** One of Russ Meyer's most celebrated and, in recent years, most elusive works; Meyer-disciple John Waters (*Pink Flamingos*) has called it "my all-time favorite movie," adding, "it's better than *Citizen Kane*!" A product of Meyer's two-year foray into drive-in action fare, de-emphasizing nudity in favor of S&M-flavored violence, *Pussycat* records the bone-cracking adventures of three karate-chopping, leather-clad go-go dancers — the Watulcats — who run afoul of a lecherous recluse (Stuart Lancaster) and his stud-humanoid son during a weekend camping trip in the California desert. Some of us have always thought that Meyer's feeling for erotica was considerably less deft than his flair for comic-book iconography, stroboscopic editing, and full-throttle action sequences.

**Faster, Pussycat, Kill, Kill!**, the best showcase of those gifts to date, is a trash-art classic. *Orson Welles.*

**\*\*\*FORT APACHE, THE BRONX (1961).** The film's depiction of the crumbling South Bronx, which is viewed from a cop's down-and-dirty perspective, must be among the most lavish visualizations of urban rot ever attempted. To the extent that the movie never rises to a higher vantage, it does leave itself open to the charges of distortion leveled against it by protest groups. However, it isn't the point of view so much as director Daniel Petrie's seeming squeamishness about sticking with it that accounts for the film's flaws. The plot (deftly pieced together by screenwriter Heywood Gould from the actual experiences of two New York cops) is too intricately interwoven, too patterned, for a film that means to make an issue of the senselessness of things. And Paul Newman's enjoyable performance as our old friend, The Last Honest Cop, seems oddly anachronistic in this nihilistic context. The gifted young actor Ken Wahl (*The Wanderers*), as Newman's partner, conveys a stronger sense of the sort of reckless personality that might thrive on this kind of free-form police work. With Edward Asner (holding his own in a fuzzily written role), Danny Aiello, Rachel Ticotin, and Pam Grier. *Cheri, Chestnut Hill, suburbs.*

G

**\*\*\*GENTLEMEN PREFER BLOWDES (1953).** Howard Hawks's Goldiggers of 1953. Marilyn Monroe is the show-biz gal who wants to marry a millionaire and Jane Russell is her pal who prefers broad shoulders to fat wallets in this elaborate musical from Anita Loos's comic novel. The film never musters the sparkle to match its stars, but Marilyn is marvelous. Diamonds are a girl's best friend. *Coolidge Corner.*

**\*\*\*THE GETTING OF WISDOM (1980).** Although Australian director Bruce Beresford's film conforms to the boarding-school-chronicle genre in most respects, there's a crucial discrepancy: while most such tales purport to be about the building of character, *The Getting of Wisdom* seems to chart the degeneration of one. Laura Rambotham (Susannah Fowles) starts out with a fiery imagination, a strong native intelligence, and a fierce sense of independence. Her mother, a postmistress in the Australian outback, packs her off to a snooty school in Melbourne, and her matriculation seems to engage the child mostly in deceit and treachery. Beresford presents the process with such cheeriness and acrobatic photography that it's hard to know how he wants us to take it. Has Laura learned something that we aren't privy to? Yes, indeed, to judge from the autobiographical novel the film is based on, the "wisdom" she gets is the growing awareness of herself as an artist — as a novelist, in fact. But the film, made for home consumption, fails to stress Laura's writing, and without it, the movie seems arbitrary, scattershot. *West Newton.*

**\*\*\*GONE WITH THE WIND (1939).** Frankly, my dear, most of the world loved the long, long screen adaptation of Margaret Mitchell's long, long Civil War romance, and its popularity has not diminished with the years. Most of the film's virtues have not, either, although the Technicolor cinematography that once seemed so splendid now gives things a lurid edge. Lurid, too, is the film's bitch-princess heroine, who may have single-handedly warped the minds of generations of American girls. With (if anybody doesn't know) Vivien Leigh, Clark Gable, Leslie Howard, and Olivia de Havilland. Directed mostly by Victor Fleming, though the real auteur was producer David O. Selznick. *Harvard Square.*

H

**\*\*\*HOW TO MARRY A MILLIONAIRE (1953).** Jean Negulesco's slick, entertaining Cinemascope farce contains what is arguably Marilyn Monroe's funniest comic performance — as the bespectacled manhunter who ends up with both love and money. Lauren Bacal and Betty Grable are MM's gold-digging roommates. With William Powell, David Wayne and Rory Calhoun. *Coolidge Corner.*

I

**\*\*\*THE INCREDIBLE SHRINKING WOMAN (1981).** Trapped in a TV-commercial-nightmare version of suburbia known as Tasty Meadows, Lily Tomlin absorbs a mixture of noxious household chemicals, and begins to shrink. The visual lampoon of suburban tackiness is superbly detailed, but the film's satiric content is meager; when it switches gears into slapstick farce, one is more than ready for the change. Tasty Meadows is a stew of man-made tints and artificial substances, and the hallucinatory effect is at first delightful, then just stupefying. When the film returns for a time to the sci-fi thriller conventions it took off from, it's like coming down to earth again. It's in the second half that we make the acquaintance of a gorilla named Sidney (actually special-effects wiz Rick Baker in his state-of-the-art gorilla suit), who gives off super-star vibes. With Charles Grodin (whose teeny "takes" are more perfectly calibrated than ever) and Ned Beatty. Directed, with energy but little wit, by first-timer Joel Schumacher. *Pi Alley, Chestnut Hill, suburbs.*

**\*\*\*INFRA-MAN (1975).** A delightfully weird sci-fi movie, made in Hong Kong, about the bionic space warrior who rises to the challenge of defending Earth from the awful Princess Dragon Mom. There's a slew of supporting monsters in floppy rubber suits, cardboard sets, and tin-foil space costumes, all in incredible profusion. The excitement never stops. *Infra-Man* is outlandishly tacky fun. *Coolidge Corner.*

K

**\*\*\*KAGEMUSHA (1980).** Akira Kurosawa's film must be counted among the most beautiful war movies ever made; emotionally, it is at once stirring and forbidding. The marvelous actor Tatsuya Nakadai plays both an embattled 16th-century warlord, Shingen Tanaka, and the grubby thief, known only as "Kagemusha" ("the shadow warrior"), who impersonates the lord for three years after his death to assure the morale of his troops and the respect of his enemies. In adopting Shingen's

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Continued from page 21  
gestures and postures, the thief acquires some of the lord's immovable spirit. Indeed, the movie views warfare and kingship as great and tragic rituals, a series of gestures that, in the true zen spirit, call forth corresponding qualities of soul. Kurosawa wants to show us the way honorable gestures can make war beautiful, and even win them — and the way ignoble gestures can turn wars ugly, remove the honor from a warrior's death, even destroy a great clan. In *Kagemusha*, the 70-year-old Kurosawa

has done something remarkable: he has separated the splendor of war from its horror, and has shown us which is which. **Beacon Hill.**  
★★★★KISS ME DEADLY (1955). A spectacular film noir and one of the best movies of the '50s. Robert Aldrich took a third-rate Mickey Spillane story and transformed it into a dark, brutal evocation of Cold War paranoia; in the book, sleazy detective Mike Hammer battled the Mob, but in Aldrich's film he's up against a vague, terrifying gang trying to smuggle radioactive materials to a

shadowy foreign power. Ralph Meeker is superb as the crude, somewhat sadistic hero (Paul Schrader called him "a dwarf among midgets") and the excellent supporting cast includes Albert Dekker, Cloris Leachman, Paul Stewart and Maxine Cooper. The superb, moody photography is by Ernest Laszlo. **Brattle.**  
★★★★KNIFE IN THE HEAD (1978). Director Reinhard Hauff (whose fifth feature this is) is wary of easy answers, and his movie cries out against a world that demands them. He introduces a puzzling, tortured

protagonist named Hoffman, played by Bruno Ganz, and then, while we're still wondering about him, the police shoot him by mistake, shattering his powers of speech, his motor control, even his memory. The movie, which is the story of Hoffman's slow rehabilitation, is a cool, dark, mysterious film, an existentialist melodrama that moves like a thriller. Hauff's style is direct and vigorous — sometimes disconcertingly so; he pushes symbolism, rhetoric, even epistemology at us with the same crude force with which he delivers a

chase scene or a scuffle in a subway. In effect, Hoffman is an alien, through whose eyes we can look at the world afresh. But he isn't an innocent, victimized alien; he finds the world's savagery answered by some feral energy in himself. Hauff has no sensuality, no sweep or passion, but Bruno Ganz's towering performance possesses all the mystery and emotion the director lacks. **Brattle.**

★★LAURA (1944). Clifton Webb as an acidulous radio commentator and Dana Andrews struggle for the soul of Gene Tierney in Otto Preminger's bitchy, entertaining but overrated "classic." Judith Anderson and Vincent Price are among those sliding in and out of the chintzy drawing rooms and spreading insinuations. "Sophisticated" synthetic '40s filmmaking. **Coolidge Corner.**

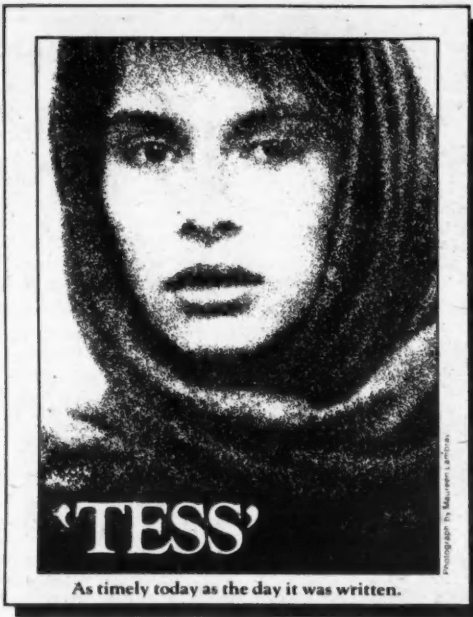
★★A LETTER TO THREE WIVES (1948). Part high-toned soap opera, part wise-cracking comedy of manners, Joseph Mankiewicz's would-be elegant entertainment has a classic-schlock premise: three young wives (Linda Darnell, Jeanne Crain and Ann Southern) receive a letter from a fourth (Celeste Holm), who claims to have run off with one of their husbands. The time spent waiting for news is filled with flashbacks to the three marriages, and each woman becomes convinced that it is she who is about to be deserted. Made two years before Mankiewicz's best film, *All About Eve*, from a script by Mank and the author of *Laura*, Vera Caspary, *Three Wives* is good fun, although the once-celebrated, "sophisticated" dialogue has corroded over the years. With Kirk Douglas, Paul Douglas and Jeffrey Lynne as the husbands. **Coolidge Corner.**

LIKE A TURTLE ON ITS BACK (1978). The first film by writer-director Luc Béraud is a comedy about writer's block. The novelist-hero, Jean-Pierre Stevenin, hasn't written a word in ages, and the frustration is driving him nuts. Bernadette Lafont plays the writer's puzzled spouse. **Orson Welles.**

★★★★LOLITA (1962). Oddly, this version of Nabokov's famous novel was very controversial and, indeed, remains so in critical circles to this day. In our estimation, it is one of Stanley Kubrick's finest films. Though stylistically uneven, overlong and photographed too reservedly (in England, by some miscalculation), its bizarre, kinky tone, psychological resonance (especially in the use of the character Quilty as a manifestation of Humbert's paranoia) and excellent performances (by Peter Sellers, James Mason and Shelley Winters) make it *Continued on page 24*

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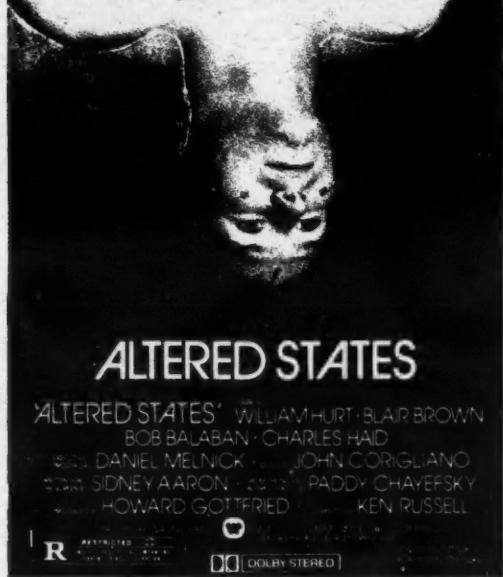
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-Soho Weekly News

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March 12-18  
New England Premiere  
**Too Fat to Disco: New Wave Stories**

**Rock Lobster** (1980)  
An absurd slice-of-modern-life melodrama featuring **Jim Desmond** and **Tutu & the Pirates**.

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Mon-Fri 6, 7:55, 9:50 pm.  
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March 19 - 25  
The Monkees in  
**Head** (1968)

written and directed by **Jack Rafelson** and **Bob Rafelson**. Rafelson and Nicholson (who collaborated on "Five Easy Pieces") display an excellent flair for black humor in this cult classic. Ahead of its time **Head** was unfairly saddled with **The Monkees'** pop image. It's a zany comedy like their TV show, but with its kool-aid comedy spiked with lysergic acid. With **Frank Zappa**.

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Continued from page 22— well worth viewing. If Sue Lyons's Lolita is more 17-ish than Nabokov's nymphet has any right to be, Kubrick's cinematic mood parallels Nabokov's literary one perfectly. **Galeria.**  
**★★★THE LONG GOODBYE (1973).** One of the great Robert Altman films, a wryly demented version of Raymond Chandler's bleak novel. Elliott Gould, in his best role, plays a slovenly, feckless Philip Marlowe who's read too many detective stories and can't find a way to live up to the image. But this is far from a standard shamus spoof. As always, Altman is intent on creating an entire world, and his flatfoot's-eye view of an LA full of fumbling gunsels, disintegrating starlets, mad doctors (Henry Gibson's portrayal is stunning), luscious nude yoga freaks, vicious Jewish hoodlums (a terrifyingly vivid performance by Mark Rydell), and burnt-out writers does more for the genre than a hundred *Farewell My Lovelys*. Despite the changes he's made, Altman's version is strangely true to the dark mood of Chandler's novel. **Brilliant.**  
**THE LOWER DEPTHS (1957).** Akira Kurosawa adapted Maxim Gorky's play by transplanting it from the slums of Moscow to those of Tokyo. Apart from this one large alteration, however, the film is reportedly a very faithful — and effective — version. With Toshiro Mifune as the thief, and Ganjiro Nakamura (*Fencing Master*), *Institute of Contemporary Art*.

M

★★★★MEAN STREETS (1973). Martin Scorsese's impassioned look at low life in Little Italy is garish, expressionistic, and deeply haunting. Rarely has so convincing

a portrait of street life been transported to the screen (complete with juke-box hits and the requisite Scorsese violence-in-the-car scenes), and the director's exploration of the conflicts among strong Italian Catholicism, sense of community, and mob activity is superb. Harvey Keitel uses his seemingly limitless array of tension-production techniques to deliver a searing portrait of a Mafia small-timer on the way up, and Robert De Niro's dangerous, half-mad Johnny Boy is mesmerizing. **Coolidge Corner.**

★★MON ONCLE D'AMERIQUE (1980). Alain Resnais's behaviorist comedy of manners charmingly insists that we are all rats in a maze. Or at least that the movie's characters are; the film invites the audience to feel superior to the human rodents on the screen by filling us in on the natural laws that have these poor, blind souls in their clutches. The theories being worked out are those of Professor Henri Laborit, who appears in person to explain them; he states and restates his points, and Resnais seems too awestruck to stop him. The fictional characters whose stories are interpolated serve mainly as three guinea pigs. Roger-Pierre, Gerard Depardieu, and especially Nicole Garcia (who has the angular handsomeness of the young Ingrid Thulin) are certainly vivid enough to hold our interest, but Resnais adopts a bemused, ironic tone that holds them at arm's length. Maybe if he'd put Laborit's musings in the mouths of the characters, we could apply them to the story without thinking of the people as laboratory rats in three-piece suits. **Orson Welles.**

★★THE MUSIC LOVERS (1971). Ken Russell's biography of Tchaikovsky takes more than a few liberties with the facts of the composer's life, but, then, Russell has

never been a stickler for accuracy. Besides, Tchaikovsky has always been one of his grand obsessions — remember the little play on his life enacted by Gudrun and Loerke toward the end of *Women in Love*? Russell doesn't understand people and he doesn't care about narrative, but his images blaze. Oddly enough, *The Music Lovers* is among his more satisfying films, a portrait not so much of the artist as of the passion of artistry, and one of the rare instances in which Russell's visual effects do not smother his film's emotional resonance. With Richard Chamberlain, Glenda Jackson, Max Adrian. **West Newton.**  
**MY BLOODY VALENTINE (1981).** At this rate, the schlock-horror specialists should run out of exploitable holidays by, say, July, and then they'll go away and leave us in peace. This one has something to do with a series of pick-axe murders in a small mining town. **Cinema 57, Allston, suburbs.**

N

★★★NAZARIN (1958). Luis Bunuel's sardonic comedy records the abuse that is heaped upon a wandering Mexican priest (Francisco Rabal) who decides to take Christ's teaching literally. Often described as a dark exploration of the Don Quixote syndrome, *Nazarin* is such strong fare that it is still among the most rarely revived of Bunuel's celebrated films. With Marga Lopez, Rita Macedo, and Jesus Fernandez. **Harvard-Epworth Church.**  
**★★NINE TO FIVE (1980).** What should have been a bracing, subversive comedy about office workers turning on their boss becomes, in director and co-writer Colin Higgins's hands, a back-pedaling caper movie — a feminist Three Stooges picture.

Jane Fonda re-enacts her own radicalization once again, on the most infantile level yet, and this time nothing works; as she becomes a professional politician, Fonda's beginning to look like an amateur actress. Co-stars Dolly Parton and Lily Tomlin, at least, deserve better than they get. Parton, radiating cool, plays against her bomb-away image and is crisp and level-headed and funny. And Tomlin, a superb comic actress, sheds a glow that nearly obscures the movie's shortcomings. Tomlin manages to turn secretarial competence into a higher, virtue, and the controlled craziness in her eyes reflects the absurdity that every secretary faces in every office in the world. **Cheri, Circle, suburbs.**

O

★★ORDINARY PEOPLE (1980). Directing for the first time, Robert Redford begins his adaptation of Judith Guest's 1976 best-seller with somber autumn scenes set to Pachelbel's "Canon in D Major"; nothing's happened yet, and already the movie's trying to look like a masterpiece. The setting is a prosperous suburb of Chicago, the subject the disintegration of a very presentable WASP family. The son, Conrad (Timothy Hutton), who believes himself responsible for the drowning death of his older brother, is coming apart, fighting the turmoil aroused in him by the feigned cheeriness of his father (Donald Sutherland) and the inability of his mother (Mary Tyler Moore) to forgive him for his breakdown and attempted suicide. There are good things here, especially in Hutton's performance, but screenwriter Alvin Sargent injects the picture with so much rhetoric and cliché that it just lies there on the screen. **Beacon Hill, suburbs.**

P

THE PLUMBER (1978). Peter Weir (*The Last Wave*) made this psychological thriller for Australian television, and it was shown a few months ago on PBS. Judy Morris plays a Sydney apartment dweller terrorized by a loutish fellow who claims that he's come to fix her pipes. **Off the Wall.**  
**★POPEYE (1980).** By faithfully retaining the physical abnormalities, the monomanias, and the fine-drawn, packed frames of a comic strip in his live-action *Popeye*, Robert Altman induces the sense of being shut up in a cuckoo's nest, with the Serno casualties and pinheads. The awaybacked look of the town of Sweethaven; the casting, make-up, and traits of mimicry in the principal roles (particularly in the performances of Robin Williams and Shelley Duvall, as Popeye and Olive); the literal reproductions of cartoon violence — all this is ingenious and funny. But the movie is so poorly paced, and so witlessly written (by Jules Feffer), that it waddles along. What's left is pounded to a pulp by Harry Nilsson's music, which is mercilessly banal. This is one of the sadder duds of the season, not only because it aims another low blow at the beleaguered Altman reputation, but because the raw material — what's up there on the screen — is so captivating. Sadly, we say it's spinach. **Cinema 57, Allston, Fresh Pond, suburbs.**

R

★★RABID (1977). In his second commercial horror film, Canadian writer-director David Cronenberg is working toward the method of his breakthrough movie, *The Brood*

“...GOES BEYOND ‘ALTERED STATES,’ BEYOND FANTASY...FOR A CLIMAX THAT IS LITERALLY MIND-BLOWING!”

—Richard Corliss, TIME MAGAZINE

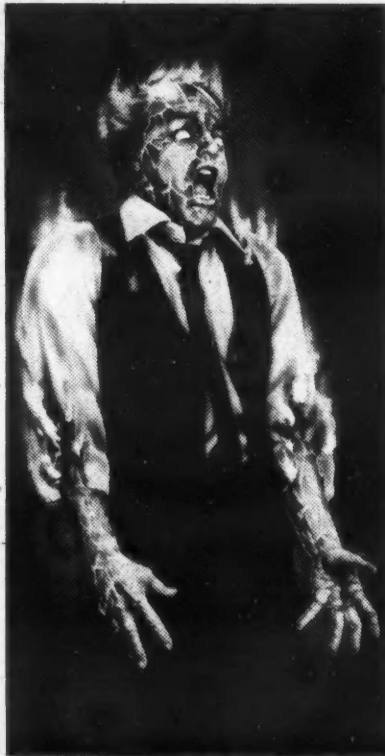
WASHINGTON POST:

“A MINDBLOWER!...‘SCANNERS’ is a tense and unusually brainy chiller, conceived by a remarkably keen cinematic mind. David Cronenberg is an authentic and astonishing film making stylist.” — Gary Arnold, Washington Post

LOS ANGELES TIMES:

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(1979). But in this odd vampire picture, the preconceived ghoul-on-the-loose format holds him back: he has to keep wrenching us away from the scenes involving porno queen Marilyn Chambers, who transmits a rabies-like plague through a distinctly phallic blood-sucking spike lodged in her armpit (an unexplained side effect of plastic surgery). The movie's real subject, however, is Marilyn's growing awareness that her hunger for blood isn't as harmless as she thinks it is, and the premise might have worked: Chambers is no actress, but she brings a lubricious vitality to the monster-as-victim role. The film's few grainy shots of trigger-happy soldiers and corpse-laden garbage trucks fail to suggest a city under siege; Cronenberg isn't as deft as, say, George Romero at milking TV news reports and tiny, crowded rooms for cut-rate images of mass chaos. **Saxon.**

★★**REAL LIFE (1979).** This first feature film by the gifted comedian Albert Brooks is a wild parody of cinema verite documentaries like *An American Family*; an extended satirical attack on jargon-spouting sociologists and psychologists, and a collection of some of the funniest gags in any recent movie. But for long stretches the film is actually tedious, and it goes totally out of control near the end. Worst of all, Brooks launches an attack on various artificial methods — cinematic and scientific — for capturing and studying life, methods that finally destroy what they're trying to

observe. The filmmaker can't capture real life himself: the ultra-ordinary Arizona family that Brooks (playing a comedian named Albert Brooks) descends on with his film crew is so colorless that nothing is really at stake in the satire; it's part of the joke that this family's empty life isn't worth recording in the first place. **Coalgate Corner.**

★★**RESURRECTION (1980).** The first concerted Hollywood attempt to cash in on the new national spirit of gullibility, *Resurrection* was originally conceived as the story of Christ reborn as a woman. Fortunately, star Ellen Burstyn put a stop to that idea. As it stands, the film is simply a mystical mish-mosh about a certain Edna McCauley (Burstyn) who is widowed and crippled in an auto accident, undergoes an "out of body" experience (a sort of day trip to the hereafter), and returns to find that she can heal folks just by touchin' em. Sam Shepard, the playwright and sometime movie actor (*Days of Heaven*) is effective as Edna's new lover, a closet Christ-er who's convinced this power must derive either from the Lord or from the Devil. But the film wants to say that God is just, you know, love, and that holiness and an open, life-loving nature are one and the same; it should have been entitled *Oh, God, Book III*. With Eva Le Gallienne and Roberts Blossom. Directed by Daniel Petrie (*The Betrayal*). **Nickelodeon.**

★★**RETURN OF THE SECAUCUS 7 (1980).** This feature, the first written and directed by

novelist John Sayles (*Union Dues*), is a comedy of modern manners that bristles with verbal and narrative invention. Sayles emerges as a humorist, a showman, and a natural entertainer, skillfully weaving together the stories of seven old friends — activists and semi-activists who have known each other since the '60s — who meet for a weekend reunion on a New Hampshire farm. The acting, by a cast of unknowns, isn't always equal to the layered, ironic dialogue, but the Sayles talent shines through. At times, he seems overprotective of his characters, but he's so deft at presenting the material, which unfolds in a series of short, crisp black-out-style scenes, that one takes pleasure in the movie simply as a narrative mechanism. **West Newton.**

★★**THE ROSE (1979).** Mark Rydell's film, about a doomed rock singer very like Janis Joplin (Bette Midler), is a howling nightmare of rock 'n' roll life that delivers all the familiar clichés about success and self-destruction, sometimes piling them three or four deep. But it holds us nevertheless. In her surprisingly effective film debut, Midler hasn't yet developed techniques for protecting herself on the screen; her all-out performance is sordid, freakish, hypnotically ugly. But she has extraordinary conviction, enough to galvanize the whole movie. And at times, *The Rose* gets closer to the way life feels on the rock trail than any fiction film ever has. **Harvard Square.**

**S**

**SCANNERS (1981).** David Cronenberg, the brilliantly warped and intensely gloomy Canadian who made *They Came from Within* and *The Brood*, emerges into the big time with this \$5-million science-fiction thriller, his first box-office hit in America. The "scanners" of the title are telepaths whose mental powers can have lethal physical effects; in fact, their adversaries sometimes lose their heads entirely. Stephen Lack (*The Rubber Gun*) is an undeveloped scanner caught up in a power struggle between a nasty scanner (Michael Ironside) and a father-figure scientist (ex-Secret Agent Patrick McGeehan) for control of Western Civilization as we know it.

Cronenberg has said: "If *The Brood* was an adult horror film, this one is maybe adolescent. There are lots of crashes and explosions." **Saxon, Circle, suburbs.**

★★**THE SEDUCTION OF MIMI (1974).** Arguably Lina Wertmuller's best film, this is a less heavy-handed precursor of *Seven Beauties*. It's the story of a man who goes to absurd lengths to defend his sexual honor but is too confused and frightened even to try to defend his political honor. Giancarlo Giannini is the distracted hero playing musical beds with his wife, her lover's wife, and his own mistress, a sort of Marxist Aphrodite played by Mariangela Melato. Meanwhile, as always, the Mafia is watching. **West Newton.**

★★**SMALL CHANGE (1976).** Francois Truffaut's film about the children of Thiers, a

Continued on page 26

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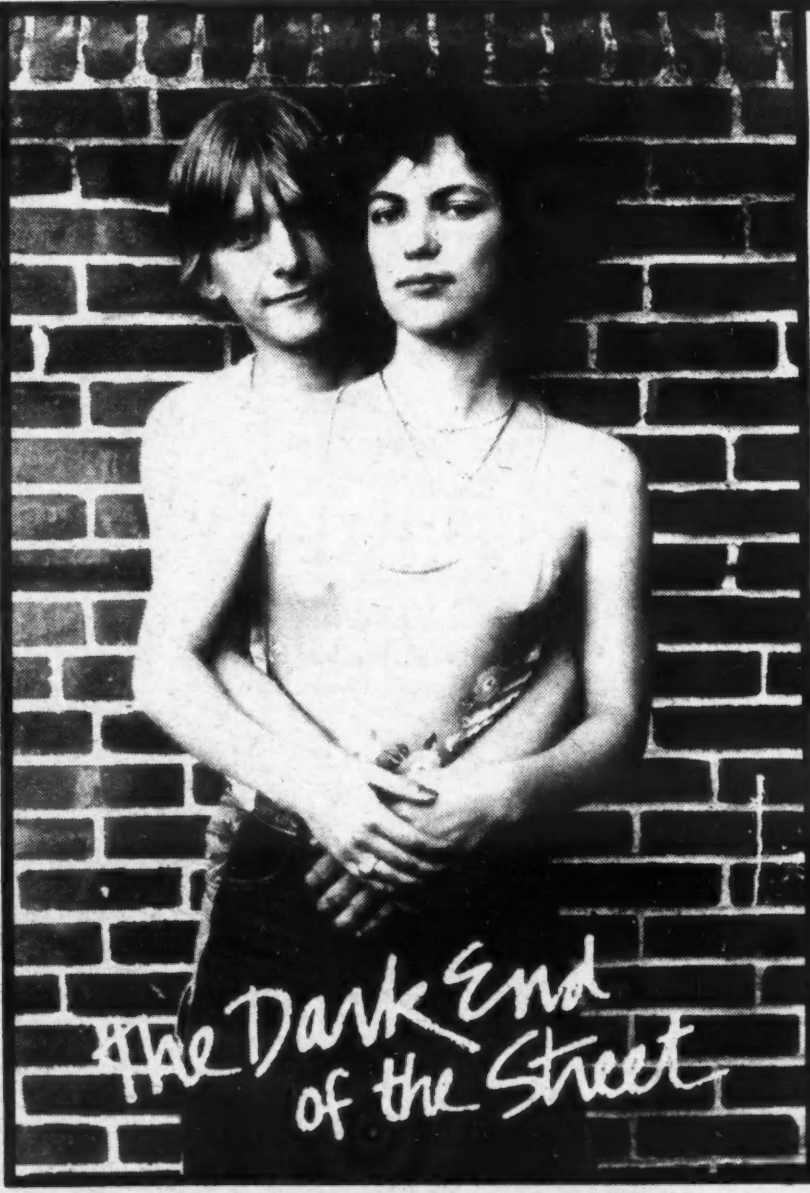
**JAN SINCER PG** **MY BLOODY VALENTINE PG** **ORDINARY PEOPLE PG**

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Continued from page 25

small town in central France, is constructed like a pint-sized *Nashville*: without resorting to a plotline or a lone protagonist, the director brings us into the lives of 10 youngsters ranging in age from a newborn to a perpetually horny adolescent. Anecdotal in structure, the film is very funny, its humor made fresher by its innocence in an age of endless spoofs and satires of spoofs. Truffaut sabotages his central theme — the resilience of children — by giving these kids nothing to be resilient against, not even the small cruelties evinced by children everywhere, but this conceptual error never obscures the film's charms. *Coolidge Corner*.

★★★STIR CRAZY (1980). This is a gentle comedy, written by Bruce Jay Friedman and directed by Sidney Pollier, dealing with sadism, castration, sodomy, and bondage. Richard Pryor and Gene Wilder are two New Yorkers mistakenly tossed in the clink somewhere in the Southwest, and all the gags are shadowed by the threat of violence. But since the violence never erupts, our feelings remain pent up. It isn't the outrageous, jivy fun one expects, and Pryor, who probably has a stronger and better-defined appeal than Wilder, is relegated to the sidekick's spot. Pollier is a

generous director when it comes to actors, and the performances here — even in supporting roles — are top-notch. But somehow, instead of laughs, this movie generates a weird mixture of morbidity and joie de vivre. *Charles, suburbs*.  
★★★STRANGERS ON A TRAIN (1951). Farley Granger is a tennis player enmeshed in the murderous schemes of Hitchcock's most engaging psychopath, played by Robert Walker. A true masterpiece, the film boasts an extraordinary climax on a berserk merry-go-round, and a tennis sequence that is perhaps Hitchcock's single most arresting scene. Full of visual criss-crosses to match the fateful criss-crosses of the characters. *Coolidge Corner*.

T  
★★★TESS (1980). The great novels of Thomas Hardy, with their expressive descriptions of landscape and climate, must seem natural film material. However, Roman Polanski, adapting *Tess of the D'Urbervilles*, has produced ravishing, extremely faithful renderings of Hardy's images that, to our surprise, leave us cold. Nastassia Kinski, as the country maiden twice victimized — once by an arrogant

nobleman (Leigh Lawson) who ravishes her; then by the priggish parson's son (Peter Firth) who can't forgive her for having been ravished — does not suggest the resilient, sensual, quietly outraged character Hardy imagined. She is not graceful, and doesn't use her body expressively, and her glum expression grows rather fixed as the film proceeds. Tess emerges as a passive victim, beaten and withdrawn. The movie is not without power, but it never rouses us; in fact it's rather a soothing escape. Polanski has made of Hardy's fiery novel that soggy old thing: an art film. *Cheri, Chestnut Hill, suburbs*.

★★★THESE ARE THE DAMNED (1961). Joseph Losey's wordy sci-fi parable preaches relentlessly, but it's effective all the same. MacDonald Carey and Sally Ann Field stumble upon some mutant children, the innocent victims of sinister government experiments with radiation, and attempt to rescue them. Meanwhile, Sally Ann's teddy-boy brother, the leader of a motorcycle gang, is hot on their trail. The gangleader, played by Oliver Reed, sings a little song of the road that goes, "Black leather, black leather, crash, crash, crash!" *Coolidge Corner*.  
★★★THEY CAME FROM WITHIN (1975). The first commercial feature by Canada's David

Cronenberg (*The Brood*) has scenes that almost justify its grisly reputation. The story is of a horde of brown, vaguely phallic parasites (synthesized by a scientist bent on liberating people sexually) that goad the inhabitants of a Montreal apartment complex to omnisexual, sometimes murderous orgies. The tone is suggested by a slogan posted to a doctor's office wall: "Sex is the invention of a clever venereal disease." Some of the benumbed denizens of the Starliner Towers — a gleaming, self-contained "environment," complete with shops and medical clinic — are clearly in need of what the parasites can provide, and when they succumb, it's a sort of liberation. Many of the mass-frenzy scenes are too derivative of *Night of the Living Dead*, and there are no real characters, although some of the performers (notably Paul Hampton's ultra-mellow house physician, and Barbara Steele's gimlet-eyed lesbian) are effective parody figures. *Saxon*.

★★★THE THIRD GENERATION (1966). A study of the latest crop of German political terrorists (loosely based on the antics of the infamous Baader-Meinhof Gang) that exhibits the confused emotions writer-director Rainer Werner Fassbinder brought to the subject. A brilliant, pulse-quickening film, it has a visceral impact that gives it power, but it also seems frustrated and incomplete. Fassbinder treats his rag-tag terrorist cell with a wry contempt, and depicts relationships so labyrinthine and incestuous they become an elaborate form of mental masturbation. The director has become a state of artistic hyperkinesis; he can drive you mad — but madness, here, is sublime. With Eddie Constantine (whose casting is one of several offhand digs at Godard), Hanna Schygulla, Volker Spengler, and Bulle Ogier. *Nickelodeon*.

★TRIBUTE (1981). Unspeakable glop, adapted from the Broadway hit by Bernard Slade (*Same Time, Next Year*) and directed by Bob Clark (*Murder by Decree*). Jack Lemmon turns in a grotesquely mannered performance as Scottie Templeton, a

noisily self-hating press agent stricken with terminal cancer. Before he goes, however, Scottie wants to patch things up with his sniffling prig of a son, played by that moist graduate of the Brandon De Wilde Academy of Dramatic Arts, Robby Benson. With Lee Remick, John Marley, and Kim Cattrall. *Charles, Circle, suburbs*.  
TWINS OF EVIL (1971). A guy we know claims that his very favorite entertainments in the whole world are lesbian vampire movies. He hasn't seen this one, though. It's Hammer Films' second sequel to the effective *Vampire Lovers*, and stars the famed Collinson twins, Mary and Madeleine (featured in Playboy's first-ever dual center-fold) as a sister act of sapphic bloodsuckers. Contemplate the possibilities. With Peter Cushing. Directed by John Hough. *Cinema Society of Cambridge at the Ding Ho Restaurant*.

W  
★★★WATERSHIP DOWN (1978). For a while, Martin Rosen's animated treatment of Richard Adams' best-seller works beautifully. It's the story of a handful of rabbits who escape their soon-to-be-bulldozed warren and set out for a new home, braving dogs, cats, humans and a slew of warlike bunnies along the way. The animators convey a beguiling rabbits-eye view of the English countryside, and the first third of the film does what only fantasy can: it makes the everyday world seem magical. But in the latter two-thirds, in which our heroes do bloody battle with their rabbit foes, the fantasy degenerates. Trying for "realism," Rosen has refused to cartoonize his bunnies, a valiant approach that means you can't tell the rabbits apart. When an amiably wacked-out seagull named Koober (given voice by Zero Mostel) appears, he's so vivid that he flaps the low-key bunnies right off the screen. *Coolidge Corner*.

★★★WOMEN IN LOVE (1969). Although the story gets a bit lost in the cinematography, this quirky, rather bloodless adaptation of the D.H. Lawrence novel is probably Ken Russell's tamest feature-length film. Hence it's dizzying without seeming outrageous, and several scenes — the drowning, the fireside wrestling match, the death in the snow — continue to resonate long after you leave the theater. With Oliver Reed, Glenda Jackson, Alan Bates. *West Newton*.

Boston University Theatre  
Presents  
Thornton Wilder's  
**Our Town**  
Directed by  
Thomas Gruenewald  
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8:00 PM  
264 Huntington Avenue  
Mainstage  
Ticket info 353-3345  
Box Office 266-3913  
Tickets available at BOSTIX

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Repertory Co.  
NEW ENGLAND  
PREMIERE  
**LADIES AT THE ALAMO**  
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PAUL ZINDEL  
"... the bitchiest, most hilarious female free-for-all since 'The Women.' Color It Jungle Red."  
— REX REED  
SATURDAYS & SUNDAYS AT 8 PM  
Upside at The Workshop  
856 Beacon St., Kenmore Sq.  
Tickets \$6, \$4 students with ID, ARTS  
Vouchers welcome  
Reservations 266-8840

MIT Community Players  
Presents  
**THE HOUSE OF BLUE LEAVES**  
by John Guare  
Fri., Sat., Sun.  
Feb. 20, 21, 22  
Thurs., Fri., Sat.  
Feb. 26, 27, 28  
8:00 pm  
Tickets \$4.00  
MIT Kresge Little  
Theatre  
84 Mass. Ave.,  
Cambridge  
Reservations: 547-2454

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THIS WEEK'S TOP CHOICES  
Woman Of The Year - Colonial  
Curse of Kulyanchikov - Shubert  
Oklahoma - Met. Ctr.  
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Boston Shakespeare Company  
presents  
**Outrageous French Comedy!**  
**TARTUFFE**  
English translation by Richard Wilbur  
In repertoire with THE TEMPEST and ALL'S WELL THAT ENDS WELL  
Master Charge or VISA 267-5600 For Group Sales Call 267-5606

Thurs. Feb. 26th  
One Day Only  
**A DAVID CRONENBERG FILM RETROSPECTIVE**  
"David Cronenberg is the most innovative and intelligent film artist now specializing in horror — one of the most exciting new talents anywhere in movies."  
— David Chute, FILM COMMENT  
"Cronenberg is better than all of us combined."  
— John Carpenter, writer-director (HALLOWEEN, THE FOG)  
"David Cronenberg is the best director in the field."  
— Stephen King, novelist (THE SHINING, CARRIE, THE STAND)  
Now, prior to the opening of "SCANNERS," David Cronenberg's newest and best film, Avco Embassy Pictures has assembled three of his earlier works, pictures which thousands of film buffs already know and admire. These three films are powerful innovations in the art of horror movies, and are a provocative introduction to the first hit film of 1981 — "SCANNERS."  
For one day only, at the Sack Saxon Boston. These films will be shown:  
THEY CAME FROM WITHIN (1976) 1:00pm & 5:30pm  
RABID (1978) 2:30pm & 7:00pm  
THE BROOD (1980) 4:00pm & 10:15pm  
SCANNERS (1981) 8:30pm  
**SAXON**  
219 Tremont St. 542-4600

THE BOSTON  
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AND  
**CENTER SCREEN**  
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**CENTER SCREEN's 7th Annual Winter Animation Series!**  
  
**NEW PERSONAL ANIMATION: Part II**  
Feb. 27, 28, March 1, Fri.-Sun. 7:30 and 9:30 pm  
Boston-area Premieres of George Griffin's IT'S AN OK LIFE, a speculation on life in the 21st century; Bob Godfrey's INSTANT SEX; Ferenc Rofusz' THE BUG, and others.  
Individual Tickets: \$3 (available only at door); Series Tickets: \$8  
Memberships: \$15. Information: 494-0200  
MARK FISHER ANIMATION SERIES T-SHIRTS! Animate your body! 3-color, silk-screened, with Animation Series logo by artist Mark Fisher. A bargain at \$6 a piece! Available at door, or by mail. Info: 494-0200.  
Feb. 20-22: NEW PERSONAL ANIMATION: Part I  
PARTIALLY SUPPORTED BY MASS. COUNCIL ON ARTS AND HUMANITIES AND I.E.A.



# Play by play

compiled by John Bush Jones

**ALL'S WELL THAT ENDS WELL.** Setting: Helena's pursuit of Bertram in a comic-opera Europe of 1317. Bill Cain infuses this problem comedy with giddy spirits, gentle slapstick, and school-girl romance. Surprisingly, this approach works, bringing out the best in this always energetic but sometimes amateurish company. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through April 1. Curtain is at 8 p.m. on Wednesday. Tix \$4-\$8.50, with senior and student discounts.

**BEHIND ENEMY LINES.** World premiere of Rosanna Yamagiwa Alfaro's play about the detention of Japanese Americans in California segregation camps during World War II. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through March 8. Curtain is at 8 p.m. Thursday through Saturday, and at 6 p.m. on Sunday. Tix \$5, \$6 on Saturday; \$1 for seniors and children. (See review in this issue.)

**BOSTON REMEMBERS.** Politically and theatrically charged performances electrify this Klein/Field/Ostereich musical celebrating the role of the rank and file in Boston's labor movement. At the Charlestown Working Theater, 442 Bunker Hill Street, Charlestown (242-3534) through March 1. Curtain is at 8 p.m. on Friday and Saturday, and at 2 and 8 p.m. on Sunday. Tix \$3-\$4.

**COMPANY.** A staged reading, directed by Joann Green, of Samuel Beckett's most recent prose treatment of the absurdities and consolations of aging. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge, February 23. Curtain is at 8 p.m. Tix \$2, \$1 for ART subscribers, available on day of performance. (See review in this issue.)

**COWBOY MOUTH.** A young punk kidnaps a family man to make him a rock star in Sam Shepard's fantasy re-enactment of his affair with Patti Smith. Presented by New Theater Associates (formerly Reality Theater) and SOMA and performed by Theater Claudine at SOMA, 595 Massachusetts Avenue, Cambridge (547-2046), February 27 through April 19. Curtain is at 8 p.m. Friday through Sunday. Tix \$2 (preview week only).

**THE CURSE OF KULYENCHIKOV.** A comic fable of a curse that makes both people and animals irrevocably stupid: Neil Simon ought to know. World premiere of the Broadway-bound play, at the Shubert Theater, 265 Tremont Street,

Boston (426-4520), February 23 through March 21. Curtain is at 8 p.m. Monday through Saturday (except Thursday at 7:30 p.m.), with 2 p.m. matinees on Wednesday and Saturday. Tix \$12-\$22.50.

**DEVOUR THE SNOW.** Abe Polski's play, based on the Donner Party tragedy, replaces "Sweeney Todd" as Boston's current cannibalistic drama. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), through March 29. Curtain is at 8:30 p.m. Thursday through Sunday. Tix \$5. (See review in this issue.)

**GUESTS OF MY LIFE.** A new death-and-dying play by James Grant, wherein a woman loses her daughter but finds inner strength. Presented by Theater Workshop Boston at the YWCA, 140 Clarendon Street, Boston (522-8300), February 28 through April 18. Curtain is at 8 p.m. on Saturday. Tix \$4.

**THE HAPPIEST OF THE THREE.** Tom Bloom directs French farceur Eugene Labiche's round-robin romp featuring love and lust in an eccentric and wealthy household. Presented by the Court Theater at the Overland Theater, Massachusetts College of Art, 26 Overland Street, Boston (566-6732), through March 14. Curtain is at 8 p.m. Thursday through Saturday. Tix \$5.

**HAS "WASHINGTON" LEGS?** No, it hasn't, in Britisher Charles Wood's sprawling satire of the American Revolution and American filmmaking, directed with more than a touch of anarchy by Michael Kustow. Still, ART regular Jeremy Geldt is deliciously funny as the Oscar Wildish, British-mercenary screenwriter. And, for you Bard-buffs, the second act contains a somewhat ponderous parody of "Henry V." Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 14. Curtain is at 8 p.m. Tuesday and Wednesday, and at 2 and 8 p.m. on Sunday (February 22). Tix \$6-\$15.

**JIM BAILEY AS JUDY GARLAND/BARBARA STREISAND.** The female impersonator re-creates Liza Minnelli's mom and brings his Streisand to Boston for the first time — just one lady per show, so call the theater for who's on when. At the Charles Playhouse, 76 Warren Street, Boston (426-6912), February 16 through March 1. Curtain is at 8 p.m. Tuesday through Friday, at 6 and 10 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix \$10.95-\$14.95.

**JUNO AND THE PAYCOCK.** Sean O'Casey's lyrical comic-tragedy of one family's gains and losses,

sorrows and joys, during Ireland's time of "The Troubles." At the Lyric Stage, 54 Charles Street, Boston (742-6703), through March 22. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix \$5-\$7.

**LADIES AT THE ALAMO.** Boston premiere of Paul ("Man in the Moon Marigolds") Zindel's drama of five women locked in a power struggle for control of a regional theater. Presented by the Actors Workshop Repertory Company, 656 Beacon Street, Boston (266-6840), through March 22. Curtain is at 8 p.m. on Saturday and Sunday. Tix \$6, \$4 for students.

**LULU.** Michael Feingold has adapted Wedekind's Lulu plays, replacing 19th-century decadence with pop-decadence: the play jets from the world of high-fashion photography to rock-dom to Rio to skid row. And the production, by brilliant avant-garde director Lee Breuer, is wild — too wild for its audience, which has made the Loeb the walkout capital of Cambridge. Breuer uses a number of gimmicks, including looming projections and heavy amplification, to augment the "mythification" of Wedekind's femme tres fatale — which is intriguing. But on opening night, the show was shaky — and incomplete. It has since been expanded, and the second act, set around a pool in Rio, and then on a lonely expanse of highway seen through giant windshield wipers, is stunning. If you saw it before it jelled, see it again. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 21. Curtain is at 8 p.m. on Saturday, and at 2 p.m. on Sunday (March 1). Tix \$6-\$15.

**OF MICE AND MEN.** Puppy dogs and sex kittens complete the crass menagerie in Steinbeck's saga of the strange, poignant relationship of farmhands George and Lennie. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), through March 14. Curtain is at 7:30 p.m. Thursday through Saturday, and at 7 p.m. on Sunday. Tix \$5, \$4 for students and seniors.

**OKLAHOMA!** It was originally (in 1943) called "Away We Go" and away it did, changing the course of American musicals. Now the Rodgers and Hammerstein classic returns in a staging with the original choreographer, Agnes DeMille. At the Metropolitan Center, 268 Tremont Street, Boston (542-3600), through March 8. Curtain is at 8 p.m. Tuesday through Sunday, with matinees at 2:30 p.m. on Saturday and at 3 p.m. on Sunday. Tix \$12-\$24.50. (See review in this issue.)

**SEIF'S UP.** The 133rd Hasty Pudding show is a musical send-up of the Middle Ages. Puns and drag at the Hasty Pudding Club, 12 Holyoke Street, Cambridge (495-5205), through March 18. Curtain is at 8 p.m. Wednesday through

Sunday, with a 5 p.m. matinee on Saturday. Tix \$7.50, \$8.50 on Friday and Saturday.

**SEVEN DEADLY SINS and THE BERLIN REQUIEM.** Originally written for the radio, Kurt Weill and Bertolt Brecht's "Berlin Requiem" is musically intriguing, and it was politically potent before Michael Feingold rewrote the lyrics, but there seems little reason to stage it. And Alvin Epstein's mounting of the Brecht/Weill "Seven Deadly Sins," a "ballet with songs," is surprisingly low on visual response to a score filled with dance music. All in all, an evening more musically than theatrically satisfying. Presented by the American Repertory Theater at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through February 28. Curtain is at 8 p.m. Thursday and Friday, and at 2 p.m. on Saturday. Tix \$6-\$15.

**SHEAR MADNESS.** Seemingly a hack whodunit set in a Newbury Street hair salon, this saloon entertainment opens up to include the audience as amateur gumshoes. We thought this was silly — though not as silly as the cabaret audience after a few drinks — but, having played more than a year now, it's undeniably popular. In fact, it appears we may never wash this manslaughter out of our hair. Or, to use the apropos lingo, "Shear Madness" seems permanent. At the Charles Playhouse, Stage II, 76 Warren Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; at 3 and 7:30 p.m. on Sunday (February 22); and at 3 p.m. on Sunday (March 1). Tix \$10-\$13.

**SLEEP BEAUTY.** This first workshop-presentation of the Theater in Process series at the Peoples Theater is Arthur Meryash's drama about an aged black ex-pickpocket, his ex-prostitute girlfriend, and their young musician neighbor. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), February 23 through March 3. Curtain is at 8 p.m. on Monday and Tuesday. Tix \$2.

**TARTUFFE.** Grey Johnson directs the Richard Wilbur translation of Moliere's comic laceration of hypocrisy. At the Boston Shakespeare Company, 300 Massachusetts Avenue (267-5600), in repertory through May 8. Curtain is at 8 p.m. Thursday and Saturday and at 2 p.m. on Sunday. Tix \$4-\$8.50, with senior and student discounts.

**THE TEMPEST.** The lyrical-dramatic plot is more blustery than tempestuous, and magic is at a minimum, in Bill Cain's conventional treatment of Shakespeare's late romance. Only the clowns — and in this "Tempest," they include Caliban and Ariel — rock the boat, with laughter. And that, alas, is the stuff TV comedy is made on. At the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), in repertory through April 3. Curtain is at 8 p.m. on Friday. Tix \$4-\$8.50, with senior and stu-

dent discounts.

**THEY ALL WANT TO PLAY HAMLET.** An ingenious one-person theater piece in which actor Tim McDonough plays, lampoons, and comments on Hamlet. Yorick's skull is kept in a gym locker in this production, but McDonough has dug up some fascinating trivia about the ghosts of Hamlets past — from Burbage to Burton — and he incorporates it in the performance. Garbed in a billowing Hamlet shirt and overalls, and supported by some eccentric, manikins, he gives a virtuoso performance, playing everybody, under Vincent Murphy's gleefully abstract direction. But the play, co-scripted by Jon Lipsky and Shakespeare, is ambushed by its attempt to mix the actor's personal history and Hamlet's. At Theater Works, 250 Stuart Street, Park Square, Boston (426-6602), through March 7. Curtain is at 8 p.m. Thursday through Saturday. Tix \$4 Thursday; \$5 Friday and Saturday.

**THE WHALES OF AUGUST.** World premiere of a play of "memory and desire... hope and courage" by David ("G.R. Point") Barry, directed by Adrian Hall. At the Trinity Square Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 22. Curtain is at 8 p.m. Tuesday through Sunday, with a 2 p.m. matinee on Sunday. Tix \$8-\$11.

**WOMAN OF THE YEAR.** If "A Chorus Line" represents the "seamless" musical, then this tuneful remake of the 1942 Tracy/Hepburn movie looks like the back of Betty Grable's leg. It's encumbered by extraneous and unimaginative choreography, extravagant sets, assorted multi-media gimmicks, and the outmoded idea that even a capable woman needs to be taken in hand by a strong, wise, sensible fella. Fortunately, the woman of the year is Lauren Bacall, whose cheekbones, unlike this musical, are timeless. And the score, by Kander and Ebb, is pleasant if unmemorable. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), through March 14. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Saturday. Tix \$11-\$30.

**YVETTE.** Inaugurating the Court Theater's late-night cabaret series is Hilary Chaplain as Yvette Guilbert, darling of the cafe-concert world of the Gay '50s and a favorite of Toulouse-Lautrec and Bernard Shaw, who — let's face it — had little else in common. Presented by the Court Theater at the Overland Theater, Massachusetts College of Art, 26 Overland Street, Boston (566-6732), through March 7. Curtain is at 10:30 p.m. on Friday and Saturday. Tix \$2.

# Art listings

## GALLERIES

**ANNEX GALLERY (876-5200)**  
96 Winthrop St., Camb. Nightly 5 p.m. on. Through March 5: "Made in Florence," prints by Robert Saunders and artists from the Santa Reparata Graphic Arts Centre, Italy.

**ALPHA GALLERY (530-4465)**  
121 Newbury St., Boston. Tues.-Sat. 10-5:30. Through March 5: recent paintings of Richard Sheehan.

**ANDOVER GALLERY OF FINE ART (1-476-7468)**  
91 N. Main St. (Rte. 26), Andover. Tues. - Sat. 9-5. Free. Through Feb. 28: watercolors and stone sculpture by Gustaf Miller. Through March 6: drawings and etchings by Michael Jacques.

**ART COMPLEX (1-634-6634)**  
189 Alden St., Duxbury. Fri.-Sun. 2-5 p.m. Through March 29: bronzes, ceramics, and scrolls from Japan, Korea, and China.

**BAK GALLERY (354-8467)**  
59 Church St., Camb. Tues.-Sat. 10-6, Thurs. till 8. Through March 1: ceramics by Steven Branfman and paintings and drawings by William Ross Searle.

**BOSTON CITY HALL**  
Mon.-Fri. 9-5. Through Feb. 27: "Hybrids," sculpture by Richard Neal.

**BOSTON VISUAL ARTISTS UNION (227-3078)**  
77 North Washington St., Boston. Tues.-Fri. 11-6, Wed. 11-9, Sat. 11-4. Free. Through Feb. 28: two- and three-dimensional work in a variety of media by BVAU artists. Feb. 24-April 4: "Male Figures: Current Views." Opening reception Feb. 27, 7-9 p.m.

**BROOKFIELD GALLERY (428-8270)**  
30 Bromfield St., Boston. Mon.-Sat. 12-6. Through March 6: new works by Charles Riques.

**CAMBRIDGE ART ASSOCIATION (871-8248)**  
25R Lowell St., Camb. Tues.-Sat. 10:30-4:30. Through Feb. 26: "Winter Bloom," plants and containers in all media.

**CAMBRIDGE ARTS COUNCIL (498-8033)**  
57 Inman St., Camb. Mon.-Fri. 9-5. Through March 31: paintings by Shari Powers Land and Jane Hawes.

**CANADA GALLERY of the Canadian Consulate (262-3700; ext. 81)**  
500 Boylston St., fifth floor, Boston. Mon.-Fri. 9-5. Through Feb. 28: one-man show by Quebec artist Gilles Gringras.

**CLAIR GALLERY (290-8308)**  
Lincoln Station, Lincoln. Tues.-Sat. 10-5. Through Feb. 28: "About Drawing/Invitational 1981."

**CONCORD ART ASSOCIATION (1-360-5378)**  
37 Lexington Rd., Concord. Tues.-Sat. 11-4:30; Sun. 2-4:30. Through Feb. 22: "1981 Members Juried Exhibition of Painting and Sculpture." March 1-22: "1981 Members Juried Exhibition of Crafts, Graphics, and Photography." Opening reception March 1, 4-6 p.m.

**COPELY SOCIETY OF BOSTON (536-8048)**  
158 Newbury St., Boston. Tues.-Sat. 10-5. Through March 12: watercolor works by New England artists Winifred Long and Barbara Peakes.

**CRENER SENEN ASSOCIATES INC. (426-8407)**  
10 Post Office Sq., Boston. Mon.-Fri. 9-5. Through March 3: pastel by Janet Munsal.

**CITIZEN/STONEMAS GALLERY (482-4161)**

354 Congress St., Boston. Tues.-Fri. 10-5, Sat. 12-5. Through March 14: color abstractions by Marge Minkin.

**DONNELLY AND STUX GALLERY (267-7300)**  
36 Newbury St., Boston. Tues.-Sat. 10-5:30 or by appt. Feb. 24-March 21: New work (sculpture) by Ralph Helmick. Opening reception Feb. 28, 2 p.m.

**EARTHLIGHT (298-06172)**  
249 Newbury St., Boston. Tues.-Sat. 11-6, Sun. 1-5. Through March 13: illustrations of Murray Tinkelman.

**FEDERAL RESERVE BANK GALLERY (482-7392)**  
Through Feb. 27: "Proe and Cons," exhibition by inmate artists in Massachusetts prisons.

**FRIENDS GALLERY (847-1287)**  
383 Huron Ave., Camb. Tues.-Sat. 10:30-4:30. Through Feb. 28: handwoven natural-dye wearables by Juanita Girardin.

**GALENA DE CRISTINA (498-2461)**  
17 Alexander Ave., Belmont Center. Guatemalan textiles and American Indian art. Through March 15: Northeast Indian baskets.

**GALLERY CANTAMANI (277-2278)** 34 Brainerd Rd., Allston. Sta. and Sun. 9-5, and by appointment. Feb. 28-March 30: "The Play Ethic: New Paintings and Color Xerography," by Virginia Holloway. Opening reception Feb. 28, 7-9 p.m.

**GALLERY EAST INC. (426-1848)**  
24 East St., Boston. Tues.-Sat. 12-6. Through Feb. 28: paintings by Rutman and Helwell.

**GALLERY NABA (267-9088)**  
67 Newbury St., Boston. Tues.-Sat. 10-5. Through Feb. 28: paintings and drawings by Russel Johnson.

**GALLERY NATURE AND TEMPTATION (847-1719)**  
40 St. Stephen St., Boston. Hours by appointment. Through Feb. 27: "Ki: The Essence of Nature — Nine Artists Respond."

**GALLERY OF WORLD ART (332-1806)**  
210 Needham St., Newton Upper Falls. Mon.-Sat. 9:30-5:30. Through March 31: primitive paintings and graphics by Will Moses, John Lim, OKU, and Delacroix.

**GALLERY ON THE GREEN (861-8044)**  
1837 Mass. Ave., Lexington. Tues.-Sat. 10-5. Through March 14: "Time, Place, and Space," oils and watercolors by Joan Osborn Dunkle, Kathleen Bruskin, and Marian Schlesinger.

**GALLERY 1297 (332-1129)**  
1207 Centre St., Newton Centre. Tues.-Sat. 10-5:30. Through March: paintings and sculpture by Gloria Moser.

**GETHE INSTITUTE (262-8666)**  
170 Beacon St., Boston 02116. Mon.-Thurs. 2-7, Fri. 2-6. Through Feb. 26: poster art by Klaus Staack.

**GRAPICS 1 and GRAPICS 2 (266-8475)**  
166 Newbury St., Boston. Mon.-Sat. 9:30-5:30. Through April 4: prints by Neil Walliver.

**HARCUS KRANKOW GALLERY (262-4489)**  
7 Newbury St., Boston. Tues.-Sat. 10-5:30. Through March 4: works on paper by Victoria Faust.

**HELEN HUNFORD GALLERY (1-934-2721)**  
147 St. George St., Duxbury. Mon.-Thurs. 10-9, Fri., Sat. 10-5, Sun. 1-5. Through Feb. 25: recent paintings by Marion Miller.

**HELEN SUILEN GALLERY (482-8086)**  
354 Congress St., Boston. Wed.-Sat. 12-5. Through March 4: abstract paintings by Marilyn Levin, photographs by Daniel Devine, Carlotta Durate, Amy Gagus, and Stephanie Weber.

**HYDE PARK RECREATION CENTER (726-6088)**  
First National Bank of Boston, 1219 River St.,

Hyde Park. Through March 4: seascapes, florals, landscapes, and still lifes by Hyde Park Recreation Center artists.

**IMPRESSIONS (262-6763)**  
275 Dartmouth St., Boston. Tues.-Fri. 10-5:30. Sat. 11-5. Through March 7: "Contemporary Monotypes," group exhibition of work by Ablow, Andell, Apel, Berringer, Bukovnik, Bush, Frank, Goldyne, Haber-Schaim, Hilton, Janowitz, Mazur, Phillips, Pogany, Tarnower, and Zirkel.

**INSTITUTE OF CONTEMPORARY ART (266-8162)**  
955 Boylston St., Boston. Through March 8: "Marilyn Levine: A Decade of Ceramic Sculpture." "Geometric Abstraction: A New Generation."

**ISRAEL CULTURAL CENTER at Zandl House (267-3800)** 17 Comm. Ave., Boston. Mon.-Fri. 10-4, Sun. 12-5. Through March 3: Andy Warhol's "10 Portraits of Jews."

**LAPORIKONE HAYDOCH GALLERY (426-4873)**  
357 Congress St., Boston. Through March 4: Miroslav Antic.

**MILLS GALLERY (426-7708)**  
549 Tremont St., Boston. Tues.-Sat. 11-4. Through March 16: "St. Bart's Series," by Elliot Lable.

**NEWTON ARTS CENTER (864-3424)**  
61 Washington Park, Newtonville. Mon.-Fri. 9-5, Sun. 2-5. Through March 1: "Collages in Concrete," contemporary mosaics by Lilli Ann Killeu Rosenberg.

**NEWTON FREE LIBRARY (332-7148)**  
44 Centre St., Newton Corner 02158. Mon.-Thurs. 9-9, Fri. 9-5, Sat. 9-5, Sun. 1-4. Through March 1: "Landscapes in Monotype and Pastel," by Barbara Apel. Through Feb.: works by 11 members of Clay Dragon Studios.

**NUCLEO ECLETTICO GALLERY**  
37 Clark St., Boston. Through March 1: paintings by Robert Priest.

**PLASTIC IMAGE GALLERY**  
16 Thayer St., Boston. Through Feb. 28: "Dreams Under Surveillance," color Xeroxes and non-silver collages of hand-made and torn paper by Katie Conway.

**PRESIDENTIAL TOWER LOBBY (236-3041)**  
Daily 10-6. Through March 8: "Boston Globe Scholastic Art Awards Exhibition."

**PICKER/BAFANI (267-8473)**  
171 Newbury St., Boston. Mon.-Sat. 10-5:30. Through Feb. 28: graphics of Israeli artist Shraga Weil. Feb. 28-March: paintings and drawings of still lifes and interiors by Laura Shecter. Opening reception Feb. 28, 6-9 p.m.

**BOLLY-ARCHAUX (338-1633)**  
290 Dartmouth St. Boston. Tues.-Sat. 10:30-5:30. Through March 7: recent paintings by Roy Moyer.

**SVELTANA ROCKWELL GALLERY (364-8827)**  
Tues.-Sat. 2-5. 69 Harvey St., Camb. Through Feb.: fiber, paper, weavings, tapestries, and contemporary quilts.

**STYRENIUM (336-1633)**  
249 Newbury St., Boston. Tues., Thurs., Fri., and Sat. 11-6; Wed. 12-8; Through Feb.: vintage collection by Roydon Burke.

**THOMAS BEAL GALLERY (266-3908)**  
73 Newbury St., Boston. Tues.-Sat. 10-5:30, or by appt. Through March 4: exhibition of recent work in handmade paper by Garner Tullis.

**281 GALLERY (267-8276)**  
281B Newbury St., Boston. Tues.-Sat. 10-4, and by appt. Through Feb. 28: "Color Abstraction," by William Harby and Paul Schirmer.

**WESTMINSTER GALLERY (266-8784)**  
132A Newbury St., Boston. Through Feb. 24: ceramic sculpture by Charles Forster.

## PHOTOGRAPHY

**ART ALIVE GALLERY (1-498-2138)**  
200 Merrimack St., Lowell. Through March 9: photographs by Betsy Bolton.

**BORGIS GALLERY OF PHOTOGRAPHY (261-1152)**  
35 Lansdowne St., Boston. Through March 26: color photography by Don Hallock.

**BROOKTON ART MUSEUM (1-568-8000)**  
Oak St., Brockton. Tues.-Sun. 1-5. Through March 19: photographs by Jaye R. Phillips.

**CLAIRENE KENNEDY GALLERY**  
770 Main St., Camb. Tues. 12-6, Wed.-Fri. 11:30-5. Through March 12: "The Russians," Siberian portraits from Polaroid negatives, by Nathan Farb.

**FOCUS ART MUSEUM**  
32 Quincy St., Camb. Mon.-Fri. 2-5 p.m. Through Feb. 23: photographs by Paula Rhodes.

**THE DARKROOM (384-5313)**  
620 Mass. Ave., Camb. Daily 10-10. Through Feb. 28: "Compositions," photographs by Ken Williams.

**HARCUS KRANKOW GALLERY (262-4483)**  
7 Newbury St., Boston. Tues.-Sat. 10-5:30. Through March 4: recent color photographs by Joel Meyerowitz.

**JEB GALLERY (481-272-3312)**  
347 S. Main St., Providence, RI. Tues.-Sat. 11-5:30. Through March 14: recent photographs by Max Kozoff.

**MASSACHUSETTS HORTICULTURAL SOCIETY**  
300 Mass. Ave., Boston. Through Feb. 25: black-and-white photographs by Barbara Morse Marshall.

**MIT CREATIVE PHOTOGRAPHY GALLERY (263-4424)**  
120 Massachusetts Ave., Camb. Mon.-Fri. 9 a.m.-10 p.m., Sat. 10-6, Sun. 12-8. Through Feb. 25: 20th-century landscape photographs.

**VISION GALLERY OF PHOTOGRAPHY (268-9481)**  
216 Newbury St., Boston. Tues.-Sat. 11-5:30. Through March 7: black-and-white photographs by Nick Nixon, made with the 8x10 view camera.

**WORCESTER HISTORICAL MUSEUM (1-753-8278)**  
30 Salisbury St., Worcester. Tues.-Sat. 10-4. Through May 2: "E.B. Luce's Worcester," a centennial photographic exhibit.

## SCHOOLS AND UNIVERSITIES

**BRANDEIS UNIVERSITY, Ross Art Museum (847-2403)**  
Waltham. Tues.-Sun. 1-5. Through March 8: paintings by Brandeis faculty member Paul Georges and New York artist Irving Kriesberg. **THE CAMBRIDGE SCHOOL (1-953-5555)**  
Weston. Mon.-Fri. 8-3. Through March 25: "Martha Armstrong Gray Collaborations."

**CLARK UNIVERSITY Little Clark Gallery (1-783-7441)**  
950 Main St., Worcester. Weekdays 12-6, Sat. and Sun. 2-6. Through March 11: drawings by Donald Krueger.

**DARTMOUTH COLLEGE (800-648-2422)**  
Heplin Center, Mon.-Fri. 10-4, 7-10, Sat. 12-4, 7-10, Sun. 12-4. Free. Through Mar. 22: ornate African implements. Through Mar. 8: drawings by Katherine Porter. Through March 1: "American Decorative Arts," furniture and silver from the 18th and 19th centuries. Through March 1: "Milton Avery: Works on Paper." Through Feb. 22: "Contemporary Graphics: Recent Acquisitions." Through March 22: "The Ornate Imprint."

**FRANCONIAN STATE COLLEGE, Maximilian Art Gallery (828-1228, ext. 417)** Mon.-Fri. 10-4, Feb. 23-March 20: "Impressions of Africa," charcoal drawings by Tyrone Geter.

**HARVARD UNIVERSITY**  
Behr Library. Through March 14: "Internal Visions: Paintings and Collages" by Marlene Manoff.

**Graduate School of Design, George Gund Hall, 48 Quincy St. Mon.-Sun. 9-9. Through Feb. 22: "Recent Studies in Urban Architecture."**

**Tietzer Library, Boylston Hall. Mon.-Thurs. 9 a.m.-10 p.m., Fri. 9-5. Through March 1: "Eight from the Fenway Studios."**

**MASSACHUSETTS COLLEGE OF ART (731-2340)**  
Main Gallery, City Hall, Boston. Mon.-Fri. 9-5. Through Feb. 27: "Massachusetts Art at Boston City Hall." Carrara Gallery, Overland Bldg., Overland St., Boston. Mon.-Fri. 9-9, Sta. 9-6. Through Feb. 27: "Louis Jones: Photographer."

**Thompson Gallery, 364 Brookline Ave., Boston. Mon.-Fri. 9-5. Through Feb. 27: "Object-ing."**

**MIT (263-4400)**  
Hayden Gallery, 160 Memorial Dr., Camb. Daily 10-4, Wed. 6-9. Free. Through March 1: installations by Richard Artschwager, Cynthia Carlson, Richard Haas. Through March 1: "Artists' Gardens and Parks," photographs and drawings.

**Burgard Robinsons Complex Gallery, room 10-150, 77 Mass. Ave., Camb. Mon.-Fri. 9-5. Feb. 23-April 3: "Paul Laffley: Science and Invention as Symbolic Activity."**

**NORTHEASTERN UNIVERSITY (437-2248)**  
**AAMAP Gallery, 11 Loan St., Boston. Sun.-Fri. 10-4. Through Feb. 28: two- and three-dimensional works by 16 BVAU artists.**

**PHILLIPS EXETER ACADEMY (1-772-4311)**  
Exeter, NH. Mon.-Sat. 9-5. Open Sun., Feb. 22, only. Through March 18: "New England Town — New England School," commemorating 200 years of Exeter community life.

**SIMMONS COLLEGE (726-2124)**  
300 The Fenway, Boston. Mon.-Fri. 9-4. Through June 30: "Peace over Time — the Fenway."

**TRAVEN ACADEMY (843-3880)**  
745 Washington St., Braintree. Mon.-Fri. 9-4. Feb. 23-March 13: paintings by William Ross Searle and ceramics by Steven Branfman.

**TUFTS UNIVERSITY (828-8088)**  
Weeden Library  
Through March 15: rare-book and art exhibit, with works by Langston Hughes, Nicholas Guillier, Tomas Medeiros, and Leopold Senghor. Also, Haitian art.



# CLUBS

**Enjoy Great Chinese food? Discover... Aku Aku**

"Truly two of America's greatest Chinese restaurants and they're here in Boston and Cambridge"

*Ken Meyer Entertainment Columnist Herald American*

We deliver Boston only. Orders of \$10.00 or more within a 2 mile radius for \$2 service charge.

**Boston**  
390 Comm. Ave.  
Phone: 536-0420

**Cambridge**  
149 Alewife Brook Pkwy  
Phone: 491-5377

Free Garage Parking 4 p.m. - 3 a.m. daily  
Happy Hour Mon.-Sat. 4-6

Ample Free Parking 11:30 a.m. - 2 a.m. daily  
Luncheon served daily

# Lil' earls

Rock & Roll Room  
Main Street, Gloucester  
283-1387 (end of 128 N.)

Sat., Feb. 21  
**JAMES MONTGOMERY**

Sun., Feb. 22  
**THE GREAT PRETENDERS**

Thurs., Feb. 26  
**TRAFFIC**  
with Special Guest  
**THE GUY WILLIAMS BAND**

Fri. & Sat., Feb. 27 & 28  
in concert **UNOZ**

**THE RINGS**

with  
**ARTHUR SLICK** and  
**THE NICE GIRLS**  
with Special Guest MC  
**LESLIE PALMANTEER**

Sun., March 1  
**THE GREAT PRETENDERS**

Every Thursday 2 for 1 7-10 PM  
Every Friday & Sat. 2 for 1 7-9 PM  
Valid I.D. Required



## FREE BAND LISTINGS

To have your act listed in the **Spring 1981 Guide to Boston Bands** (published in the March 31 *Phoenix*), fill out the coupon below and mail it to Paul D. Lehrman - Boston Bands, the *Boston Phoenix*, 100 Mass. Ave., Boston 02115. Deadline is February 25. Please don't call us; we'll call you for verification.

Name of band: \_\_\_\_\_

Type of music (check no more than two):

- rock,  new wave,  blues/R&B,  jazz,  oldies,
- country/C&W/country rock/Southern rock,  folk,
- funk/soul,  fusion,  reggae,  Latin,  GB,
- Dixieland,  classical,  Top-40;  comedy, etc.

other (specify) \_\_\_\_\_

Does the band perform  mostly covers,  mostly originals, or  half and half?

Who handles your bookings? (List agent only if he/she books the band exclusively.)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

zip \_\_\_\_\_

Phone: \_\_\_\_\_

Your name and phone (if different from above): \_\_\_\_\_

Your affiliation with band (manager, singer, roadie, groupie): \_\_\_\_\_

If you were listed in the *Fall 1980 Guide to Boston Bands*, and the information published has not changed, check here.

For advertising rates and information, contact Display Advertising at 536-5390.

**JIM McGETTRICKS**  
**BEACHCOMBER**  
PHONE: 479-8989  
Wollaston Beach Blvd., QUINCY

SUNDAY plus  
TUESDAY thru SATURDAY

## THE SPORES

## JACKS

952 Mass Av. Camb.  
Tel. 491-7800

Sun - Feb 22  
**THE EGGS**

Mon - Feb 23  
**QUAZGAA**

Tues - Feb 24  
**The Needles**

Wed - Feb 25  
**Ina Ray Band**

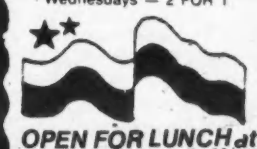
Thurs - Feb 26  
**LOU MIAMI & The Kosmetix**

Fri & Sat - Feb 27, 28  
**The Lines**

Sun - March 1  
**Strika**

8 to 10 P.M. Specials

Sundays - 2 FOR 1  
Mondays - Vodka Drinks 75c  
Tuesdays - Domestic Beer - 50c  
Wednesdays - 2 FOR 1



Call  
**267-1234**  
to place your  
Phoenix classified

**THE RAT**  
528 Comm. Ave.  
Boston, Ma. 02215  
(617) 247-7713  
Music Starts At 9:30

Sun., Feb. 22  
**THE MAKE ATOMICS PRIME MOVERS**

Mon., Feb. 23  
**THE WORKERS SQUAD 16**

Tues., Feb. 24  
**PEPITONES MIGHTY IONS PLANET STREET**

Wed., Feb. 25  
**OUTLETS**

Thurs., Feb. 26  
**TRADEMARKS BEBE and the B-SIDES SIGNAL**

featuring  
**MICHAEL GREGORY JACKSON**

**THE GAMERS THE MEETINGS**

Guest MC's  
**Carter Allen of WBCN Leslie Palminteri of WCCZ**

\$1.00 for support Rock Against Racism

Fri., Feb. 27  
**LA PESTE**

from NY  
**THE SENDERS RUBBER RODEO**

Sat., Feb. 28  
**THRILLS**

from NY  
**SHRAPNEL PAPER DOLLS**

Coming March 2  
**JOE KING CARRASCO and THE CROWNS**

# Listings

All listings on the next few pages are free and should be in our offices by the Monday two weeks in advance of your event. No listings will be taken over the phone. Send notices of local events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Boston 02115. All copy is subject to our revision and to space limitations.

NOTE: ABSOLUTE LISTINGS DEADLINE IS TUESDAY AT NOON!

## AID

### PHONE NUMBERS

### EMERGENCIES

**BOSTON POLICE:** 911  
**BROOKLINE POLICE:** 734-1212  
**CAMBRIDGE POLICE:** 911  
**SOMERVILLE POLICE:** 825-1212  
**STATE POLICE:** 566-4500, 782-2335  
**BOSTON FIRE:** 536-1500  
**BROOKLINE FIRE:** 232-4646  
**CAMBRIDGE FIRE:** 876-5800  
**SOMERVILLE FIRE:** 823-1500

### MEDICAL EMERGENCIES

**BOSTON-BROOKLINE:** call 911  
**POISON:** Information Center, 232-2120  
**SUICIDE:** Samaritans 247-0220  
**CAMBRIDGE AMBULANCE:** 861-3400  
**METRO AMBULANCE:** Boston 288-6700, South Shore 843-2600  
**CAMBRIDGE CITY HOSPITAL:** 354-2020  
**MASS. GENERAL HOSPITAL:** 721-2000  
**MASS. EYE & EAR:** 523-7900  
**BOSTON CITY HOSPITAL:** 494-5000  
**BETH ISRAEL HOSPITAL:** 735-3337  
**BRIGHTON AND WOMEN'S HOSPITAL:** 732-5636  
**POISON INFORMATION CENTER:** 232-2120  
**RAPE CRISIS CENTER,** 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.  
**RAPE CRISIS HOTLINE** serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.  
**ST. ELIZABETH'S HOSPITAL:** 782-7000  
**FINANCIAL-AID HOTLINE:** 1-800-882-2037

Due to space limitations, the following AID listings will run on a once-a-month basis; clip and save them for reference. For current events in this category, please check "Notices" in this section.

### HOT LINES

**CHOATE MEMORIAL HOSPITAL** (935-1187), 21 Warren Ave., Woburn, can help you if you are abusing your child, or feel scared, confused, or guilty, 24 hours.  
**REPLACE** (862-8130), Lexington. Hotline crisis-intervention center.  
**PROJECT PLACE** (267-9150), 32 Rutland St., South End, Boston.  
**SURVIVAL** (471-7100), open 24 hours, seven days a week. Serves entire Norfolk County/South Shore area.  
**PULSE** (762-5144), Norwood. Trained counselors to help with alcohol, drug, personal problems.  
**SAMARITANS** (247-0220) befriends the despairing and suicidal, 24 hours, seven days.  
**PROJECT FRIEND** (834-6563), Marshfield, 834-6563. Open 24 hours. Information, referral, crisis intervention.  
**FUGSTO** (697-8111), Bridgewater. Information and referral, 24 hours.  
**WOBURN WORKSHOP HOTLINE** (9-3-3336), 4-10 p.m., Mon.-Fri. Information, referrals, counseling, and crisis intervention.  
**OPERATION VENUS** (774-7492 or 1-800-272-2577), venereal disease information and help.  
**CHILD-AT-RISK** (1-800-792-5200), child-abuse help 24 hours.  
**PARENTS ANONYMOUS** (1-800-882-1250).  
**CANCER INFORMATION SERVICE** (1-800-952-7420) Mon.-Fri. 9-4:30.  
**STATE EMERGENCY PHONE** (1-800-822-8265).  
**PARENTAL STRESS** (1-800-632-8188).  
**SERVICES AGAINST FAMILY VIOLENCE** (324-2221), Malden. For battered women.  
**VEGETARIAN HOTLINE** (643-4236).  
**THE DEPARTMENT OF PARKS AND RECREATION** (725-4006), 24-hour hotline. For information concerning special events and daily programs.  
**THE SMOKERS' OUTLINE** (1-800-952-7444), Mon.-Fri., 9:30-4. Moral support for smokers who are trying to kick the habit.  
**PROSTITUTES UNION OF MASS. (PUMA)** (524-7507), bail money available for prostitutes.

### ALCOHOL and DRUGS

**ALCOHOLISM CLINIC** (442-8900 ext. 201, 202, 203), Dimock Community Health Clinic, 55 Dimock St., Roxbury. Weekdays 9-5. Provides free individual and group counseling, alcoholism education, family services, and referral to detox centers, halfway houses, etc.  
**BOSTON COUNCIL ON ALCOHOLISM** (267-7334), 250 Boylston St., Boston. Educational

programs for community groups. Call Mon.-Fri., 8:30-4:30.

**ALCOHOLISM CLINIC AT BOSTON CITY HOSPITAL** (424-4815 or -4824). Outpatient alcoholism services and treatment include evaluation; individual and group counseling; family and couples counseling. Call for appointment.

**THE SALVATION ARMY, Harbor Light Center** (536-7469), 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral, and counseling. Open 24 hours.

**ALCOHOLISM SERVICE** (732-6022) at the Brigham and Women's Hospital: outpatient treatment, individual and group therapy, 732-6022.

**NORTH SUFFOLK ALCOHOLISM SERVICES**, 427 Broadway, Chelsea (884-8154); 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.

**LISTER, INC.** (223-8911 or 233-8917), 28 Taylor St., Saugus. Provides free individual and family counseling, drug and alcohol education, drug information and referrals. Mon.-Fri. 9-5.

**OPERATION MATT** (1-800-272-2586). Information and referral service for teenagers affected by alcohol. 8:30 a.m. - 10 p.m. daily.

**APPLETON TREATMENT CENTER FOR ALCOHOLISM** (855-2781), McLean Hospital, 115 Mill St., Belmont. Offers inpatient, outpatient, and after-care services.

**CAMBRIDGE-SOMERVILLE PROGRAM** (354-2020, ext. 532), Camb. Hospital, 1493 Cambridge St. Emergency walk-in service, groups, and referral, for alcoholics and their families.

**SUBSTANCE-ABUSE TREATMENT PROGRAM** (956-5906), 252 Tremont St. Provides an educational series about and for addicts and alcoholics.

**AL-ANON** (834-5300), 460 Washington St., Braitree. Help and support for families of alcoholics.

**PROJECT PLACE** (267-9150). Drug information and identification, help with bad trips, overdoses, etc.

**DRUG ADDICTION Rehabilitation Center** (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient and resident programs, related services. Open to everyone.

**ALCOHOLISM INFO REFERRAL** (524-7884), 24-hour referral phone service.

**NEW ENGLAND MEDICAL CENTER**, (956-5907), 252 Tremont St., Boston. Offers treatment for drug-dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy, and an after-care program.

**MIDDLESEX EAST** (894-5500), 41 Sharon St., Waltham. Provides drug-abuse outpatient services for the communities of Waltham, Weston, Watertown, and Belmont.

**HOMOPHILE ALCOHOL TREATMENT SERVICES** (542-5188), 80 Boylston St., Suite 855, Boston. An outpatient counseling and education program for lesbian and gay alcohol abusers.

**PEOPLE TO PEOPLE ASSOC.** (890-1881), 181 West St., Waltham. Offers weekly group-therapy program for couples of whom one or both may be recovering from alcoholism.

**NARCONON** (254-9888), 90 Windom St., Allston. Help for drug and alcohol problems.

**FAULKNER HOSPITAL ALCOHOLISM SERVICES** (522-5800, ext. 1908), Allandale at Centre St., Jamaica Plain. Outpatient treatment and counseling.

**ALCOHOL RESOURCE CENTER** (964-8380), 429 Watertown St., Newton, launches an alcohol-awareness campaign directed at youth. Call for information.

### ENVIRONMENT

**BOSTON CLAMSHELL COALITION** (661-6204), 595 Mass. Ave., Camb. Anti-nuclear-power group holds meetings each first and third Wed. of the month.

**CAMPAIGN FOR SAFE ENERGY** (423-1901), 120 Boylston St., Boston. Volunteers needed for organizing throughout NE and for office work in Boston.

**SIERRA CLUB** (227-5339), 3 Joy St., Boston. Local branch of the oldest environmental-protection org., with literature, information, committees on a variety of eco-issues. Volunteers, participants welcome. Open 9:30-3 weekdays.

**NATIONAL NO-NUKES PRISON SUPPORT COLLECTIVE** is being formed; for information, write Jack Joppa, 65 Lincoln Pl., Garfield, NJ 07026.

**FUND FOR ANIMALS** (964-0721), 137 Walnut St., Newton, is an active international organization working on all humane and conservation issues concerning animals. Literature and slide lectures available.

**NUR ES ENVIRONMENTAL HEALTH WATCH** (566-2256 or 547-2427), PO Box 454, Brookline 02146. Local branch of national organization concerned about radiation, toxic wastes, and industrial carcinogens. Speakers, meetings, etc. Write for information.

**GREENPEACE** (542-7052), 286 Congress St., Boston. Activist environmental group involved with ending the world's whaling industry and stopping harp-seal slaughter. Film presentations available, volunteers always needed.

**ZERO POPULATION GROWTH** (742-6840), 14 Beacon St., Boston. Environmental group seeking to change attitudes and practices that lead to population growth. Stop by or call, weekdays 10-5.

**URBAN SOLAR ENERGY ASSOC. (USEA)** (623-3552), 277 Broadway, Somerville. For anyone interested in solar energy, renewable resources, and conservation in the city. Monthly newsletter, informational meetings, workshops, and barn-raising.

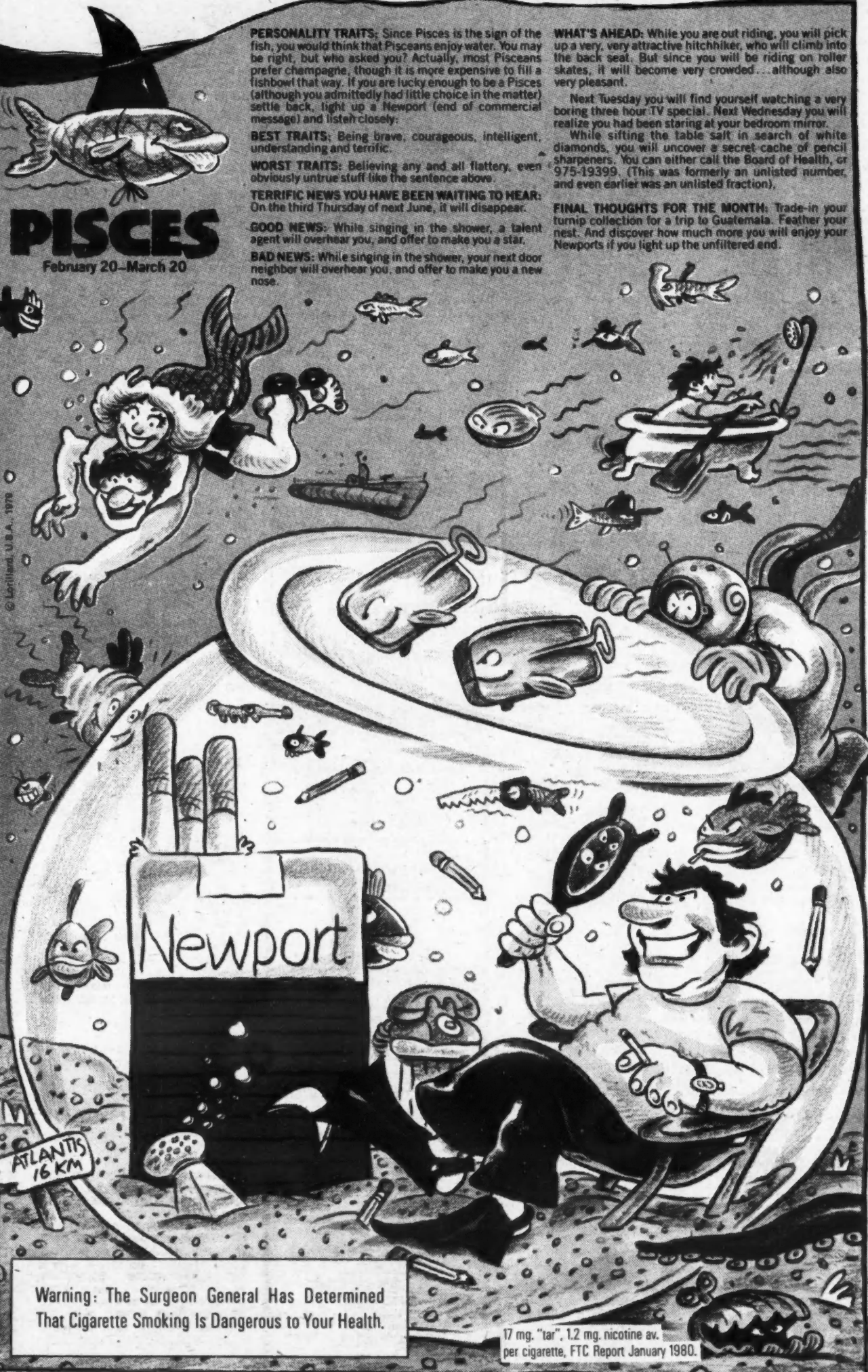
**NEW ENGLAND COASTAL POWER SHOW**, 40 1/2 Kin-naird St., Camb. Traveling energy show presents workshops on problems and solutions, has various working solar models, posters, literature. Volunteers needed.

Continued on page 30



# THE NEWPORT PLEASURESCOPE

The first horoscope that promises only good things for your future. After all, if reading about your future isn't a pleasure, why bother?



**PERSONALITY TRAITS:** Since Pisces is the sign of the fish, you would think that Pisceans enjoy water. You may be right, but who asked you? Actually, most Pisceans prefer champagne, though it is more expensive to fill a fishbowl that way. If you are lucky enough to be a Pisces (although you admittedly had little choice in the matter) settle back, light up a Newport (end of commercial message) and listen closely.

**BEST TRAITS:** Being brave, courageous, intelligent, understanding and terrific.

**WORST TRAITS:** Believing any and all flattery, even obviously untrue stuff like the sentence above.

**TERRIFIC NEWS YOU HAVE BEEN WAITING TO HEAR:** On the third Thursday of next June, it will disappear.

**GOOD NEWS:** While singing in the shower, a talent agent will overhear you, and offer to make you a star.

**BAD NEWS:** While singing in the shower, your next door neighbor will overhear you, and offer to make you a new nose.

**WHAT'S AHEAD:** While you are out riding, you will pick up a very, very attractive hitchhiker, who will climb into the back seat. But since you will be riding on roller skates, it will become very crowded...although also very pleasant.

Next Tuesday you will find yourself watching a very boring three hour TV special. Next Wednesday you will realize you had been staring at your bedroom mirror.

While sifting the table salt in search of white diamonds, you will uncover a secret cache of pencil sharpeners. You can either call the Board of Health, or 975-19399. (This was formerly an unlisted number, and even earlier was an unlisted fraction).

**FINAL THOUGHTS FOR THE MONTH:** Trade-in your turnip collection for a trip to Guatemala. Feather your nest. And discover how much more you will enjoy your Newports if you light up the unfiltered end.

**PISCES**  
February 20-March 20

© Lorillard, U.S.A., 1979

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg. "tar", 1.2 mg. nicotine av. per cigarette, FTC Report January 1980.



**1369 JAZZ CLUB**  
1369 Cambridge St., Inman Square,  
Cambridge 481-8825

Sun., Feb. 22 GROVER ELVIN MOONEY & MOON UNIT  
Mon., Feb. 23 JOHN DOUGLAS BAND  
Tues., Feb. 24 JOHN DOUGLAS with ALIDA ROHR  
Wed. & Thurs., Feb. 25 & 26 SPRING  
Fri. & Sat., Feb. 27 & 28 QUINTESSENCE featuring SA DAVIS

**MILL HILL CLUB**  
*Night Life on the Cape*

ROUTE 28 • WEST YARMOUTH  
775-2580

Sat., Feb. 21  
**THE WHITE RAVEN**

Sun., Feb. 22  
**THE FORM & THE FREEZE**

Mon., Feb. 23  
**HENN HOUSE**

Tues.-Sat., Feb. 24-28  
**MERLIN**

**Swif's HARVARD SQUARE PUB**

30 Boylston St., Cambridge, MA 661-9887

Sunday, February 22  
**Reggae Bloodlines Dance Party**  
with host DJ Peter Simon

Monday, February 23  
**Live Video Rock Concerts**  
featuring the Farewell Cream Concert

**THE DOORS** (live in London, 1968)  
& **JIMI HENDRIX**  
— No Cover —  
Shows Continuous From 8:00 p.m.

Tuesday, February 24  
**THE SIR DOUGLAS QUINTET**  
featuring DOUG SAHN

Shows at 9 & 11 (Note Time Change)  
(Advance tickets available)

Wednesday, February 25  
**THE TAXI BOYS**

Thursday, February 26  
**the Stompers**  
With Special Guest: Joe Drucas

EVERY FRIDAY FROM 4-7:30  
**GIANT HAPPY HOUR SING-A-LONG**  
with TIM DANAHY  
No Cover  
All Drinks 2 for 1

Friday & Saturday, February 27 & 28  
**DIDI STEWART & THE AMPLIFIERS**  
with special guests TRADEMARKS (Friday) & THE MARTELLS (Sat.)

Sunday, March 1st  
**Reggae Bloodlines Dance Party**  
with host DJ Peter Simon

Monday, March 2nd  
**Rounder Recording Artists THE JOHNSON MTN. BOYS**

Wednesday, March 4th  
**SAM & DAVE**  
Shows at 9 & 11 — Tickets on sale now

Thursday, March 5 **THE BLEND**  
with special guests WOOD 'N' STEEL

Friday, March 6  
**THE NEIGHBORHOODS**  
with special guests BOY'S LIFE  
Two Complete Shows at 9:00 & 11:30 — One Admission Charge —

Saturday, March 7  
**The Atlantics**  
with special guests THE MIRRORS  
Two Complete Shows at 9:00 & 11:30 p.m. — One Admission Charge!!!

Monday & Tuesday, March 9 & 10  
**CINDY BULLENS**  
with special guest DOUG AND THE SLUGS (advance sale)

Coming Soon:  
**"The Godfather of Soul" JAMES BROWN**  
MARCHBURY GUY & JR WELLS

March 28 **KOND TAYLOR**  
Advance tickets for any concert events available at the Box Office Ticketron, Out of Town-Tickets - Harv. Sq. and Box Office.

290 Nantasket Ave., Nantasket Beach. Positive I.D. required for alcoholic beverage. Dress casually. Information — 825-2995. The finest sound & lighting equipment in the Northeast.

Tickets for all events are available through all TDN/TN outlets — Out of Town-Tickets - Harv. Sq. and Box Office.

Produced & Directed by Frank Petrella

**at Michael's Pub**

Sun., Feb. 22 **JERRY BERGONZI AND CO. BAND**  
Mon., Feb. 23 **THE FRINGE**  
Tues., Feb. 24 **JIM HOSHER**  
Wed. & Thurs., Feb. 25 & 26 **JEFF BERLIN** (currently with Frank Zappa)  
Fri. & Sat., Feb. 27 & 28 **RICKY FORD** on tenor **JACK WALDATH** on trumpet **MIKE CLARKE** on drums  
Music till 2:00  
52A Gainsboro St., Boston 247-7262

**THE LADY BUG**  
2 Summit St., Peabody 531-9739

Sat., Feb. 21  
**VENDETTA**

Sun., Feb. 22  
**LOU MIAMI and THE KOZMETIX** with **G.G. ALLIN**

Wed., Feb. 25  
**BOGASH**

Thurs.-Sat. Feb. 26-28  
**ITMB**

Sun., March 1  
**NEIGHBORHOODS**  
Coming March 5  
**STOMPERS**

**uncle sam's**  
Lounge & Game Room  
Open Wed.-Sun.

Sat., Feb. 21  
**BEAVER BROWN**  
in Concert

Sun., Feb. 22  
**JOHN LINCOLN WRIGHT and THE SOURMASH REVIEW**

Wed. & Thurs., Feb. 25 & 26  
**ALIVE 'N' PICKIN**

Every Wednesday  
is 2 for 1 night

Every Thursday  
Jumbo Draft Beer & Vodka  
Drink Specials 75¢ All Night

Fri., Feb. 27  
**Nationally Touring Rock & Roll Attraction**  
Only Massachusetts appearance  
Call for info  
Special Guest For This Show

**August**

Sat., Feb. 28  
**the Stompers**  
\$1 Special Admission Price For This Show  
Extended to Our Valued Customers

Coming March 6  
**CINDY BULLENS**

March 7  
**JAMES MONTGOMERY BAND**

March 14  
**BILL CHINNOCK**  
290 Nantasket Ave., Nantasket Beach. Positive I.D. required for alcoholic beverage. Dress casually. Information — 825-2995. The finest sound & lighting equipment in the Northeast.

Tickets for all events are available through all TDN/TN outlets — Out of Town-Tickets - Harv. Sq. and Box Office.

Produced & Directed by Frank Petrella

**CLUBS**

**CLUB RENDEZVOUS**

Sun., Feb. 22  
**Free Champagne Blast 8-10 pm**  
**THE GAMES**  
Wed., Feb. 25  
**GUY BEAU**  
Thurs., Feb. 26  
**IMAGE**  
Fri., Feb. 27  
**THE MEETINGS**  
**The Phantoms**  
Sat., Feb. 28  
**TRAPPER**  
Coming March 6th  
**NERVOUS EATERS**

280 Merrimack Street  
Methuen 688-0600

**BOSTON'S BIGGEST PRIVATE PARTS**

Sat., Feb. 21

Fri., March 6  
**Jasper's**

March 19-21  
**GRAND CHINA**  
Salem, N.H.

Managed by Mike Desroche.  
For information call (617) 688-1673  
Watch the Phoenix for further appearances

**GET YOUR ASS ON IT TEXAS COUNTRY SALOON**  
112 BROAD ST. BOSTON  
423-4333

Fri. & Sat., Feb. 27 & 28

**JOHN LINCOLN WRIGHT**  
Also appearing: March 20-21

Fri., March 6

**MEMPHIS ROCKABILLY BAND**

Sat., March 7  
**JOHN PINNEY**

Fri., March 13  
**BAKED APPLE BAND**

Sat., March 14  
**CABIN FEVER**

Every Thursday (starting March 5)  
**ALLEN ESTES**

Mon.-Fri.  
5 to 6 pm & 9 to 10 pm  
**50¢ BAR DRINKS**

**MANITAT** (489-3850), 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.

**ECOLOGICAL** (367-1880), 7 Commercial Wharf West, Boston. Non-profit, tax-exempt "United Fund" for grassroots safe-energy and environmental groups with a thrust toward fighting nuclear power.

**EPIC** (523-0376), 3 Joy St., Boston. Energy Policy Information Center, promoting an energy future based on conservation and the efficient use of renewable energy sources. EPIC opposes synthetic fuel development, mining and burning of coal, and nuclear power. Speakers' bureau, lobbying, information resource.

**NEW ALCHEMY INSTITUTE** is researching basic human-support systems — food, energy, shelter. For information, write to 237 Hatchville Rd., E. Falmouth, Mass.

**MASS. PUBLIC INTEREST RESEARCH GROUP** (423-1796), 120 Boylston St., Boston. A statewide citizen-action organization working for safe energy, environment protection, and consumer justice. Volunteers needed.

**COALITION TO END ANIMAL SUFFERING IN EXPERIMENTS** (825-6700), PO Box 27, Camb.

**FRANKLIN PARK ZOO** (442-2002), Boston. Daily 10-4. Free.

**MASSACHUSETTS HORTICULTURAL SOCIETY** (536-9280), 300 Mass. Ave., Boston. New Gardening Center — plants, materials, tools, garden accessories, light garden; experts with free advice. Mon.-Sat. from 10 a.m.

**BOSTON ZOOLOGICAL SOCIETY** needs tour guides for Stone Zoo. Must be 18 years or older. Call 442-2005 for information.

**GAY LIBERATION**

**LESBIAN AND GAY HOTLINE:** (426-9371), Mon.-Fri. 6 p.m.-midnight.

**HOMOPHILIC COMMUNITY HEALTH SERVICE** (542-5188), 80 Boylston St., Boston. Counseling and referral, a mental-health clinic for gay men and women.

**GAY SPEAKERS' BUREAU** (354-0133), PO Box 2232, Boston 02107.

**DAUGHTERS OF BILITIS** (661-3633), 1151 Mass. Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. and Thurs. at 8 p.m. 35-plus rap, second Wed. and last Fri. of each month, 8 p.m.

**BAGALS** (Boston Area Gay and Lesbian School-workers), PO Box 178, Astor Station, Boston 02123. Write for information.

**MASS GAY POLITICAL CAUCUS** (471-8404), 118 Mass. Ave., Boston. Statewide gay political lobby.

**LADMA** (Lesbian and Gay Media Advocates) (426-9371) works on media coverage of gay issues. Mon.-Fri. 6 p.m. to midnight.

**GLAD** (Gay and Lesbian Advocates and Defenders) (426-1350), 2 Park Sq., Boston. Gay civil-liberties cases. No fee.

**FRENZ & LUVVERS** offers newsletter, social events, pot-luck dinner and discussion second Fri. each month, write to PO Box 814, Boston 02123.

**GAY NURSES ALLIANCE/EAST** (GNA/EAST), PO Box 673, Randolph 02368. National organization for gay health-care workers.

**PARENTS AND FRIENDS OF GAYS** (542-5188). Support group for family and friends of gays. Meets first Mon. of every month, 7:15 p.m., at Episcopal Theological Seminary, 99 Brattle St., Camb.

**FENWAY COMMUNITY HEALTH CENTER** (267-7573), 16 Haviland St., Boston. Health care for the lesbian and gay communities. By appointment.

**BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH** (429-9371), Mon.-Fri. 6 p.m.-midnight. An organization geared to meet the various needs of gays 22 and under.

**MASS. GAY COUNSELING ASSOC.** (965-1311), 31 Channing St., Newton Corner. Professional mental health counseling by and for gay persons.

**SDA KINSHIP**, a support group for gay Seventh Day Adventists, forming an Eastern Mass. chapter. For information call 365-5636.

**GAY THEATER ALLIANCE**, PO Box 294, Village Station, New York, NY 10014, has available a slide program on the history of gay theater. For information on booking, write to them. Also sponsoring an international gay playwriting contest. For information call 212-255-4713.

**HEALTH**

**WEIGHT-LOSS CLINIC** at Upham House, McLean Hospital, 115 Mill St., Belmont. Includes weekly two-hour group sessions for six months, with follow-up meetings for six months. Call to register, 855-2978.

**HYPOTHERMIA AND FROSTBITE** — free emergency-survival-care slide presentations to schools, churches, clubs, and industries. Contact Dr. V., 1-745-1852.

**BLUE SHIELD CUSTOMERS ALLIANCE** (739-5063), 99 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield.

**AMERICAN ASSOC. OF DENTAL VICTIMS** (AADV), Box 215, Sharon 02067. Local chapter of national org. for people with complaints against their dentists (when writing, send self-addressed stamped envelope).

**SOUTHERN JAMAICA PLAIN HEALTH CENTER** (522-5900), 687 Centre St. Referral, medical care for infants and children, gynecological exams, family-planning consultation, and treatment for women. Adult physical and mental-health services, blood-pressure screenings.

**JOSEPH H. SMITH COMMUNITY HEALTH CENTER** (783-0500), 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appt.

**FENWAY COMMUNITY** (267-7573), 16 Haviland St., Boston. GP, GYN, mental health, pediatrics, gay health. Mon., Wed. 8:30-8; gay health sessions; Tues. 6:30-8; women.

**MASS. MENTAL HEALTH CENTER** (734-1300), 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed.

**OPERATION VERBS** (1-800-272-2577). Referral and information service for venereal disease. Free and confidential.

**OCCUPATIONAL HEALTH CLINIC** examines work-related illnesses at Norfolk County Hospital. For information and appt. call 843-0690; ask for out-patient dept.

**BRIDGE OVER TROUBLED WATERS** operates a free medical van staffed by doctors, nurses, and a street worker. The van makes evening stops at spots in Boston, Camb. For info call 227-7114, 523-6649.

**BOSTON EVENING MEDICAL CLINIC** (267-7171), 314 Comm. Ave., Boston. Admits Mon.-Thurs. 5:30-8:30, Sat. 10 a.m.-12:30 p.m. Appt. advisable, walk-ins accepted when possible. General medical and many specialty clinics. Medicare, Medicaid accepted when applicable. Learning-disabilities service for adolescents and adults now offered; services include diagnostic testing; remedial instruction; and counseling.

**JEWISH FAMILY AND CHILDREN'S SERVICES** (227-6611), 61 New Chardon St., Boston, needs volunteers to work with indochinese refugees and older persons. For information, call 566-5716.

**HEALTH-CARE POLICY COUNCIL** (866-2900), 11 Inman St., Cambridge. Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also information on services and fees of neighborhood clinics.

**WATERTOWN HEALTH CENTER** (923-0001), 85 Main St. Adolescent, adult, and pediatric sessions days Mon.-Fri. Continuity of care by staff physicians and nurses.

**KIDNEY TRANSPLANT/DIALYSIS ASSOC.** (267-3747), 721 Huntington Ave., Boston. Non-profit, all-volunteer organization for patients and families.

**HEALTH STYLE** (731-7071), 68 Harvard St., Brookline. A preventive medicine program aimed at reducing the risk of heart attacks, is now being offered to individuals, groups, and businesses.

**BREAST CANCER** support and exercise program for women with the disease meets at the Boston YWCA, 140 Clarendon St., Boston, Wed. 9:45 a.m. Call 536-7940, ext. 22, for more information and other locations.

**PRENATAL FITNESS** at the Camb. Family Y, 82C Mass. Ave., Camb. Call 876-3860.

**COMMONPLACE COUNSELING CENTER** (720-0764), 89 State St., Boston. Provides sex counseling to individuals and couples.

**BACK PAIN SCHOOL** offered at Beth Israel Hospital. Call 735-3940.

**SOUTH NORFOLK COUNTY ASSOC.** for Retarded Citizens needs volunteers for its fall adult-education program. Call 762-4001.

**TOTAT FITNESS** at the Body Shoppe, 310 Harvard St., Coolidge Corner, Brookline (566-2826).

**SEXUAL HEALTH CENTER OF ME** (266-3444), 480 Boylston St., Boston. Pre-organic groups, sexual enhancement groups for women.

**WOMEN'S COMMUNITY HEALTH CENTER INC.** (547-2302), 639 Mass. Ave., Room 210, Camb. 02139, offers five-week groups in fertility consciousness and natural birth control.

**COPE** (Coping with the Overall Pregnancy/Parenting Experience) (357-5588), 37 Clarendon St., Boston. Offers three six-week programs for couples who are trying to decide whether to be parents; those who are about to have or have just had a baby; and those who need support in being parents.

**HATHA YOGA FOR THE PHYSICALLY DISABLED**, offered in two forms: weekly classes and private lessons. Call 782-1727 for information.

**WOMANSPACE** (267-7992), 636 Beacon St., suite 406, Boston, sponsors "Healing Our Eyes," a group focusing on roots of, impairment of, and ways of expanding vision. Thurs. meetings.

**UNION ARTS PROJECT IN DEAFNESS** (926-8440), 456 Belmont St., Watertown. Work-experience program for hearing-impaired and hearing youth; offers workshops and classes in visual arts, performing arts, and sign language.

**LEGAL**

**FIGHTING INJUSTICE PRO BE** (584-6459), 50 Blaine St., Brockton. Mutual self-help group trains litigants to represent themselves in family court and other litigations. Free meetings every second Thurs. 7:30 p.m.

**CIVIL LIBERTIES UNION OF MASSACHUSETTS** (482-3170), 47 Winter St., Boston. Helps with defense of all Bill of Rights freedoms.

**NATIONAL LAWYERS GUILD** (542-8637), 120 Boylston St., Boston. Consultation and referral.

**ROXBURY DEFENDERS COMMITTEE** provides free high-quality, comprehensive legal services to indigent persons with criminal cases in Roxbury, Dorchester, and Suffolk Superior Courts. Open Mon.-Fri., 9-5, 126 Warren St., Roxbury. Call 445-5640, 24 hours a day.

**SMALL CLAIMS COURT** Advisory Service. Consumer, landlord, and other ripoffs up to \$750 can be taken to SCC without a lawyer. Call 427-8782.

**MASS. PIRG** (969-0100, ext. 3515), Mon.-Fri. 10-4. If your complaint is for less than \$750, take it to small-claims court. Mass. PIRG can help you.

**INDIGENT JUVENILES** aged 7-17 who are charged with crimes may receive free legal aid from Juvenile Court Advocacy Program. Call 367-2880.

**WOMEN** (227-0082) works for the decriminalization of marijuana. Volunteers needed.

**FAMILY LEGAL ASSISTANCE** (241-8866) is provided at the Kennedy Center, 27 Winthrop St., Charlestown. Mon.-Fri., 11-5.

**LANDLORD TENANT PROBLEMS?** Mass. Bar Assoc. Court Lawyer Referral Program provides legal assistance for middle- and lower-middle-income persons with Boston housing problems. Minimal fees. One Center Plaza, Gov't Center. 523-4529. Open Mon.-Fri.

**ALLIANCE OF CAMBRIDGE TENANTS** (825-6700), Mon.-Fri. 8-8; Sat. 9-3. Information and help on condominiumization.

**MEN**

**FREE MEN/BOSTON** (731-8334) offers support groups, discussion programs, workshops, newsletter. For men concerned with the limitations of the masculine role. Support groups form first Thurs. each month, 7 p.m., Tobin School, Camb.



**THE UNDERGROUND**  
 1110 Commonwealth Ave.  
 Allston, MA 566-8577  
 on the BC Green Line

Sun., Feb. 22: SAVAGE OHMS + THE ROCK HEADS  
 Mon., Feb. 23: WZBC ROCK SUPPORT BENEFIT: THE NEIGHBORHOODS + 007 + DEBUT OF CHAPTER 12  
 Tues., Feb. 24: MARKY MUSSEL AND THE CLAMS + THE STEREOTYPES  
 Wed., Feb. 25: THE STAINS + WHITE WOMEN  
 Thurs., Feb. 26: JAH WORKS + NOBODY  
 Fri. & Sat., Feb. 27 & 28: RETURN OF CLASSIC RUINS + THE LYRES  
 Sun., March 1: From England BAUHAUS + SOMEONE AND THE SOMEBODIES

**The ELIOT LOUNGE**  
 401-331-2066

Sat., Feb. 21 TAPPIN' AT THE MET  
 Sun., Feb. 22 BOB PROBERT BAND  
 Mon. & Tues., Feb. 23 & 24 JAZZ NIGHTS  
 Wed., Feb. 25 SARAH BROWN & THE HIPSHAKES  
 Thurs., Feb. 26 THE 11th HOUR BAND  
 Fri., Feb. 27 CHRIS JONES & THE REGULARS

Hot Lunch is Coming

**REDLINE**  
 2/25 The Channel  
 3/4 The Rat  
 45 s AVAILABLE NOW

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 ROUTE 140 • TAUNTON, MASS.  
 (617) 822-0343  
 25 MIN. FROM BOSTON

EVERY WEDNESDAY  
**BEER BLAST**  
 8:30-10 PM  
 with  
**HANGING WOMAN CREEK**

Thurs., Feb. 26  
 Half-Price Drinks 8:30-11  
**CLUBFOOT**

Fri., Feb. 27  
**MAX CREEK**  
 "Best of Grateful Dead"

Sat., Feb. 28  
**B. WILLIE SMITH**

Fri., March 6  
**THE JAMES MONTGOMERY BAND**

**ED BURKE'S**  
 Thurs., Feb. 26  
**HIPSHAKES**  
 featuring SARAH BROWN

Fri., Feb. 27  
**LAST ROUND BAND**

Sat., Feb. 28  
**CHRIS JONES**  
 & the REGULARS

808 Huntington Ave., Boston 566-9267  
 (nr. Brookline Village)

**THE JOLLY'S BACK ROOM**  
 492-9639  
 121 MOUNT AUBURN  
 HARVARD SQUARE

Sun., Feb. 22  
**FOGGY VISION**

Mon., Feb. 23  
**HOOT**

Tues., Feb. 24  
**MIMI JONES**

Wed., Feb. 25  
**PAUL RISHELL**

Thurs.-Sat., Feb. 26-28  
**SPIDER JOHN KOERNER**

*jazz at*  
**Satch's restaurant**

Sat., Feb. 21  
**NOELLETTA LEADER**  
 "Singing Sensation"  
**UPSTAIRS DISCO**

Sun., Feb. 22  
**JAZZ BRUNCH**

Tues. & Wed., Feb. 24 & 25  
**SAMANTHA + HOWARD**  
**JAZZ & BLUES with Vignettes**

Thurs., Feb. 26  
**VANCE GILBERT**  
 Guitar Stylist

Fri., Feb. 28  
**HENLEY DOUGLASS**  
**JAZZ GROUND**  
**UPSTAIRS DISCO**

Stannhope St. at Carenwood St.  
 Opposite Hancock Garage  
 One Minute from Copley Sq.  
 Reservations 222-2525  
 Major Credit Cards Accepted  
 Function Room Available

**LESSONS & COURSES at the JOHN PAYNE MUSIC CENTER**

**SAX AND FLUTE LESSONS WITH JOHN PAYNE**  
 Patient, experienced (9 years) teacher with a national reputation (3 albums under own name, recorded with Van Morrison, Bonnie Raitt, been on Johnny Carson, Saturday Night Live). Beginners welcome.

**LESSONS IN GUITAR, PIANO, VOICE AND OTHER INSTRUMENTS**  
 Patient, experienced teachers handpicked by John Payne for their teaching ability. Beginners welcome.

**JAZZ ENSEMBLES**  
 Gain experience playing with others.

**BUSINESS FOR THE WORKING MUSICIAN**  
 Learn the inside tricks of the trade from John Payne and his guest speakers.

**BASIC RECORDING TECHNIQUES**  
 Given by a top pro engineer in a 16-track studio.

**SONGWRITING/PERFORMING WORKSHOP**  
 Learn how to write songs that sell from Arista recording artist Andy Mendelson

A safe space for musical growth

318 HARVARD STREET  
 BROOKLINE, MASS. 02146  
**Call 277-3438 for more info**

**MIKE BARON**  
 BASS GUITAR  
 LOVE AND FLAME

March 12  
 The Channel

\*\*\*\*\*  
 Sunday Open Mike Comedy Night Only \$2.00  
 Every Fri. 9 PM and Sat. 8:30 & 11 PM  
**THE COMEDY ALL STAR SHOW**  
 featuring Boston's Top Comedians with Chance Langton  
 Don't miss his 3 Stooges and Elvis bits  
 Admission \$3.50 (Fri. & Sat.)  
 For info & reservations 328-4471 232-4242  
 1314 Commonwealth Ave. Brighton  
 \*\*\*\*\*

**Layla's**

655A Somerville Ave.  
 1 minute from Porter Sq.  
 off of Mass. Ave., Cambridge  
 \*Bringing the Blues Back to Boston\*

**LAYLA'S BACK TO BACK SUPERSTAR WEEKENDS**  
 Sat., Feb. 21  
**EDDIE SHAW & THE WOLF GANG**  
 Sun., Feb. 22  
**ROCKETT 88'S**  
 Wed. & Thurs., Feb. 25 & 26  
**MIGHTY JOE YOUNG**  
 Sat., Feb. 27  
**J.B. Hutto**  
 Sun., Feb. 28  
**THE MAGNITOS**

For more information call 623-9623/776-3199  
 HBM-IMYBLF

**GREAT SCOTT**  
 1222 Commonwealth Ave.  
 Corner Harvard & Comm. Ave.  
 566-9014

Sat., Feb. 21  
**ZAITCHIK BROS.**

Sun., Feb. 22  
**FAT CITY**

Tues. & Wed., Feb. 24 & 25  
**THE MARTELLS**

Thurs. & Fri., Feb. 26 & 27  
**ZAITCHIK BROS.**

Sat. & Sun., Feb. 28 & March 1  
**ROCKIN' GEORGE LEH**

Coming March 3  
**SOUVENIR ASHTRAY**  
**MICHAEL & MATT ZAITCHIK**  
**COLIN TILTON**  
**STEVE CHALL**

March 6 & 7  
**DIDI STEWART & THE AMPLIFIERS**

March 13 & 14  
**11TH HOUR BAND**

March 18  
**WILD ACCUSATIONS**

March 20  
**HIPSHAKES**  
 featuring SARAH BROWN

March 21  
**THE SHOES**

March 25  
**MEMPHIS ROCKABILLY**

**Cantone's**  
 WHERE BOSTON'S ROCK BANDS ARE BORN

Every Monday  
**THE ATOMICS**

and **JUNK MAIL**  
 Tues., Feb. 24  
**LEO EGO & THE ID FANS**

Wed., Feb. 25  
**THE RUNES**  
**G.G. ALLEN**  
 Polish Recording Artist  
 Free Admission for anyone with a kielbasa

Thurs., Feb. 26  
**THE STAINS**  
**NATIVE TONGUE**

Fri., Feb. 27  
**JUNK MAIL**  
**THE GRAPHICS**

Sat., Feb. 28  
**THE SITUARS**  
**THE PICTURES**

Coming Fridays  
**ARTHUR BLICK AND THE NICE GIRLS**  
 with Special Guest

69 Broad St., Boston  
 338-7677

**FREE MOVIES**  
 (with membership card)

**Eat, Drink & Enjoy**

Two past popular 16 mm movies shown continuously every night while you eat and drink at your table  
**\$2.99 Roast Beef Dinners**

*Play it Again* **SAM'S**

**RESTAURANT - MOVIE BAR**  
 1314 Commonwealth Avenue, Boston  
 Free Function Room Available 232-4242

**MOVIE INFORMATION 232-4546**

**THE TRADEMARKS**

**SINGLE RELEASE PARTY**  
 "Rain For Your Life"  
 "Magic In Her Eyes"

**BENEFIT FOR ROCK AGAINST RACISM**  
 w/ Carter Allen  
 WBCN  
 Lesley Palmiter  
 WOOZ  
 GUEST BANDS w/ Danaham

**THE RAT**  
 Thursday  
 Feb. 26th

Advertising Deadline for

**BOSTON BANDS**

is very close

The Boston Band Guide features the most comprehensive listings of all music related services available in the Boston Area. The guide offers extra distribution in key New England areas with placement in Record Stores, Clubs and music related businesses. The earlier you reserve space, the better your placement.

The Boston Phoenix  
 3rd Annual Spring Guide  
 For advertising rates and deadline information  
 call Amy Rosen or Steve Flynn  
 617-536-5390



# THE CHANNEL

BOSTON'S BEST LIVE ROCK

Sat. 2/21  
**THE ATLANTICS**  
FACE TO FACE  
PEPITONES

Sun. 2/22  
The Future Is Now: Part II  
**THE DARK**  
PEOPLE IN STORES  
YOUNG SNAKES  
MIGHTY IONS  
ARTYARD  
BASIC DRIVES

Wed. 2/25  
**Nu Muzik Revue**  
THE EXTREMES  
REDLINE  
KEEPER

Guest D.J. Carter Alan  
from WBCN

Fri. 2/27  
**THE NERVOUS EATERS**  
THE OUTLETS  
SONICS

Sat. 2/28  
**JON BUTCHER AXIS**  
GUY WILLIAMS BAND  
THE DAWGS

Sun. 3/1  
Sunday Afternoon Rock  
**THE NERVOUS EATERS**  
HOT DATES  
All Ages • 3:00 pm

Tues. 3/3  
Benefit to Save WCAS  
**KATE TAYLOR**  
& SKINTIGHT  
DIDI STEWART &  
THE AMPLIFIERS  
MIDNIGHT TRAVELLER

Wed. 3/4  
**Nu Muzik Revue**  
STRIKA  
THE PICTURES  
D-CLUB

Thurs. 3/5  
**STEEL PULSE**  
THE OFFS

Fri. 3/6  
**PASTICHE**  
THE ORBITS

Sat. 3/7  
**THE ELEVATORS**  
VINNY  
KID MORROCCO

Sun. 3/8  
Sunday Afternoon Rock  
**THE ELEVATORS**  
THE GAMES  
All Ages • 3:00 pm

IDs Required  
ADVANCE TICKETS AVAILABLE AT  
TICKETRON, STRAWBERRIES STORE 24  
NEWBURY COMICS, OUT-OF-TOWN,  
HARVARD SQ.

25 Necco St.

Boston 651-1903

# jumbo's

Downstairs Lounge  
at Tees Sq.  
1133 Broadway  
Somerville, Mass. 02144  
617-825-8287

"This is Rock and Roll..."  
— The Stompers

Every Thursday  
Brian Pressman's  
**MILLER BEER BLAST**  
Request DJ — Dancing  
Pitchers of Beer  
No Cover

Tues. Feb. 24  
Wavelength also  
**THE DAUGHTERS**  
"DRINK 'N DROWN"  
Open Bar 8-midnight

Wed. Feb. 25  
Chuck New Productions  
**FIVE BAND ROCK SHOWCASE**  
• STRIKA • INFINITY  
• OPERATORS • VANDALS  
• NEXTURE • 8 PM

Fri. & Sat. Feb. 27 & 28  
**THE CHRIS MARTIN**  
GROUP

Tues. March 3  
**"GRAND OPENING"**  
ALL NEW JUMBO LOUNGE

Wed., March 11  
**THE GUESS**  
WHO

Advance Tickets on sale

Sat., March 14  
**"NOT THE BEATLES"**  
Upstairs Pub Sat. Nite

**COMEDY CONNECTION**

# Bunratty's

Boston's best music — nightly  
186 Harvard Ave.  
Allston, Mass. 254-9804

Sun. Feb. 22

**Lady Luck**  
plus THE SONICS

Mon. Feb. 23

**JON BUTCHER AXIS**  
plus BRITIAN

Tues. Feb. 24

The most bizarre, hysterical, weird Rock 'n' Roll show to hit Boston

**THE JIMMY CARTER SHOW**

Wed. Feb. 25

**FRANCE**

Thurs. Feb. 26

**SOUTHERN ROCK PARTY**

with RIGGA-ROW

and SKIDDER MUNROW

Fri. Feb. 27

**RIGGA-ROW**

Sat. Feb. 28

**FACE-TO-FACE**

Sun. March 1

**THE SATELLITES**

Mon. March 2

**B. WILLIE SMITH**

Every Sunday Jazz 3-8

No Cover



# The Tam

Sun., Feb. 22

**PROF. HARP**

Tues., Feb. 24

**T. BLADE & THE FABULOUS ESQUIRES**

Wed., Feb. 25

**J.B. HUTTO & THE NEW HAWKS**

Thurs., Feb. 26

**RON LEVY**

Fri. & Sat., Feb. 27 & 28

**MEMPHIS ROCKABILLY**

Sun., March 1

**11th HOUR BLUES BAND**

Tel.: 277-0982

1648 Beacon St., Brookline

Food, Drink and Music

Continued from page 30

7TH ANNUAL NATIONAL CONFERENCE on Men and Masculinity (427-4014), PO Box 338, W. Somerville. To be held in Boston June 12-16 for work-shops on fathering, the military, feminism, etc. Organizers, workshop leaders, and cultural workers needed now.

**BOSTON MEN'S CENTER** (776-9660 or 776-7458), Campus Free College, 14 Beacon St., Boston. Consciousness-raising groups and support.

**EMERGE** (267-7690), 25 Huntington Ave., No. 206. Groups (and individual work) for men who batter.

**M.A.R. FOR E.R.A.** (776-9660). For men interested in starting a Boston chapter in this already existing national organization.

**WATERTOWN MEN'S CENTER** (926-3600), 465 Arsenal St. Consciousness-raising groups, individual, work-related, Viet vets, and work-shops. Free.

**NEW ENGLAND MALE REPRODUCTIVE CENTER** (247-6632), Doctors Office Building of University Hospital (BU), 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence.

**NORTH SHORE MEN'S CENTER** (999-5918), PO Box 344, Beverly 01915. Workshops, discussions, and more.

**MEN'S RIGHTS, INC.** (547-5054), Box 8J, 402 Rindge Ave., Camb. Concerned with sexism and men's problems.

**FOR MEN ONLY**, a single fathers' discussion group for men with and without custody. For information, call 566-5716.

## POLITICS

**PARENTS AGAINST THE DRAFT** (232-6060), PO Box 833, Brookline Village 02147, sponsors a series of public discussions on the draft, at All Saints Church Parish House, 1773 Beacon St., Brookline, Sun., 2-4 p.m.

**WORLD SOCIALIST PARTY** discusses current events, social problems, and old and new theories, every Sun. 10 a.m.-noon, in room 212, 295 Huntington Ave., Boston. Refreshments served; call 536-2510.

**MOBILIZATION FOR SURVIVAL** (354-0008), 13 Sellers St., Camb. Local and national coalition advocating nuclear disarmament. General meetings first Thurs. of each month at 7:30 p.m. Volunteers needed.

**CITIZENS PARTY** (522-2898, after 7 p.m.) is trying to build a state organization. Volunteers needed.

**AMERICANS FOR DEMOCRATIC ACTION** (742-1720), 68 Devonshire St., Boston. Working for women's rights and economic justice.

**AMERICAN FINANCE SERVICE COMMITTEE** (661-6130), 2161 Mass. Ave., Camb. Social-change organization.

**NEW ENGLAND WAR TAX RESISTANCE**, (731-6139), Box 174, MIT Branch PT, Cambridge 02139. An alternative fund for refused federal taxes. Ongoing projects related to taxes and militarism, support and counseling for tax resisters.

**SCIENCE FOR THE PEOPLE** (547-0370), 897 Main St., Camb. Actions building a critique of present uses of science (in war, psychosurgery, alternative energy, computers, etc.), science teaching study group and a women's study group.

**COMMITTEE FOR A MASSACHUSETTS BOTTLE BILL** (423-1798) is a non-profit, non-partisan lobbying organization working to bring a beverage-container-deposit statute to Massachusetts. Volunteers needed.

**CPPAX** (426-3040), 35 Kingston St. Citizens for Participation in Political Action is working on disarmament, military budget cuts, social justice, affirmative action, welfare rights, tax reform, voting rights, and support for progressive candidates.

**MASS. FAIR SHARE** (266-7505), 304 Boylston St., 2nd floor, Boston. Statewide citizen-action organization.

**BOSTON CLAMSHELL COALITION** (661-6204), 595 Mass. Ave., Camb., a grassroots, anti-nuclear pro-safe-energy coalition, needs you as a volunteer. Meetings are held every other Wed., 7:30 p.m.

**CIPEP** (Committee in Solidarity with the People of El Salvador) (738-6827), a national coalition formed to prevent further US military intervention in El Salvador, meets weekly at Science for the People, Camb.

**COMMON CAUSE** (523-8200), 73 Tremont St., Room 345, Boston. A national citizens lobbying organization. Statehouse lobbying, research.

**SOUTHERN AFRICA AID AND DEFENSE FUND** (491-8343), PO Box 17, Cambridge 02139. Raises funds for political prisoners in S. Africa and dispenses information on the situation there.

**BOSTON ALLIANCE AGAINST REGISTRATION AND THE DRAFT** (491-4994), 11 Garden St., Camb., plans ongoing anti-draft educational and outreach work. Meetings every Tues., 7:30 p.m., at the office in the basement of the church near the Sheraton Commander Hotel, Camb.

**BOSTON INFANT FORMULA ACTION COALITION (INFAC)** (491-5314), 11 Garden St., Camb. Organizers of Nestle's boycott meet on the first and third Tues. of each month at 7:30 p.m.

**SOCIALIST PARTY OF MASS.** (661-1143), PO Box 774, Camb. 02139. Building a movement for democratic socialism in electoral, labor, and community sectors.

**INDUSTRIAL WORKERS OF THE WORLD (IWW)** (787-4237), PO Box 454, Camb. 02139. Revolutionary, industrial union does organizing, strike support; publishes newsletter. Meets first Fri. of each month (call for location).

**DEMOCRATIC SOCIALIST ORGANIZING COMMITTEE (DSOC)** (426-9026), 120 Tremont St., Boston, Room 305. Meets second Thurs. of each month, 8 p.m.

**NEW AMERICAN MOVEMENT** (661-8372), 897 Main St. Democratic socialist and feminist organization involved with energy, reproductive rights, labor, anti-draft, gay issues. Meets first Mon. of each month at 8 p.m.

**COMMITTEE FOR PEACE IN THE '80s** (547-0597). An organization devoted to educating and organizing the American people to play an active role in maintaining world peace. Monthly educational.

**AMERICAN ATHIST** (344-2988), PO Box 721, Stoughton 02072. Works for the separation of church and state. Meets first Mon. each month, 8 p.m., Stoughton Public Library.

**SOCIALIST WORKERS PARTY and YOUTH SOCIALIST ALLIANCE** (262-4621), 510 Comm. Ave., Boston.

Work with aid to El Salvador, anti-nuclear movement, women's rights, civil rights.

**CITIZENS FOR HANDBGUN CONTROL** (426-3042), 35 Kingston St., Boston. Working for passage of state and federal legislation to control private ownership and use of handguns. Volunteers and contributions welcome.

## WOMEN

**665** (536-6003), 140 Clarendon St., Boston. The organization that inspired the movie (for women office workers). Through June: a survey of the hazards of clerical work in Boston. April 11: working women's convention; volunteers needed.

**WOMEN'S COMMUNITY HEALTH CENTER** (547-2302), 639 Mass. Ave., Camb. Gyn., pregnancy screening, and abortion care. Self-help groups. Call for information on open house.

**POST-MASTECTOMY SUPPORT GROUP** (491-6050), sponsored by the Cambridge YWCA.

**BOSTON AREA RAPE CRISIS CENTER** (492-RAPE). Call for support and/or information.

**RESPOND** (623-5900). For battered women and children.

**DES ACTION PROJECT** (828-7461), PO Box 128, Stoughton 02070.

**MASS. WOMEN'S POLITICAL CAUCUS** (547-6532), Box 242, Camb. 02139.

**TAKE BACK THE NIGHT** has meetings each Mon. at 7:30 p.m. at the Harriet Tubman House, Mass. and Columbus Aves., Boston.

**BOSTON WOMEN'S ART ALLIANCE** (267-0941), 539 Tremont St., Boston. Public understanding and education of women's art and artists.

**WOMEN'S COMMUNITY SCHOOL** (628-2525), 474 Boston Ave., Medford. Scholarships and child care available.

**THE WOMEN'S SCHOOL** (492-4845), 595 Mass. Ave., Camb. Taught by women, for women. Free child care.

**MASS. FEMINIST FEDERAL CREDIT UNION** (661-0450), 186 1/2 Hampshire St., Camb.

**THE CAMBRIDGE WOMEN'S CENTER** (354-8807), 46 Pleasant St., (near Central Sq.). Referral and resource center. Weekly open introductory discussions each Wed. at 8 p.m.

**BOSTON N.B.W.** (661-9015), 99 Bishop Allen Drive, Camb. National organization for women. Birth control and abortion referrals, speakers bureau, legal referrals, consciousness-raising groups.

**SOMERVILLE WOMEN'S CENTER** (623-8340), 38 Union Square, Mon.-Fri. 10-3. Women of all ages and backgrounds meet to exchange skills and ideas. A wide variety of activities and projects. Mothers and Fathers Anonymous meets every Fri. morning at 10.

**PROJECT W.A.B.E.** (979-0734), 55 Sea St., Quincy. Vocational counseling for women Mon.-Fri., 8:30-4:30. No fee.

**CIVIC CENTER and CLEANING HOUSE** (227-1762), 14 Beacon St., Boston. Women and work. \$25 fee for counseling.

**FAMILY COUNSELING SERVICE INC.** (332-4015), 74 Walnut Park, Newton. Free drop-in for women considering divorce.

**EVERYWOMAN'S SPORT CENTER** (926-3008), 120 Elm St., Watertown. Conditioning and sports center for women of all ages and abilities.

**WIDER OPPORTUNITIES FOR WOMEN** (261-2060), 413 Comm. Ave., Boston. Mon.-Sat. 10-2, Wed. till 8. Career counseling and employment information center. Resource library and ongoing workshops.

**WOMEN'S ENTERPRISES OF BOSTON** (266-2245), 739 Boylston St., Boston. Helps women with social services, teaching, and public-sector backgrounds.

**METAMORPHOSIS, INC.** (646-6319) offers individual, group, and couple counseling with a special focus on the needs of women in transition. Free initial interview, sliding scale fee.

**HELP FOR ABUSED WOMEN AND CHILDREN** (745-2162), 24-hour hotline (744-6841). Offers counseling, speakers, and support groups.

**HAWC** is also looking for volunteers.

**ALLIANCE AGAINST SEXUAL COERCION (AASC)** (482-0329) PO Box 1, Cambridge 02139. Offers counseling, information, referral, and advocacy for women who have been sexually harassed at work.

**BIRTH DAY** (288-1401), PO Box 388, Cambridge 02138. Home-birth information and referral.

**PLANNED PARENTHOOD** (492-0518), 99 Bishop Allen Dr., Cambridge. A non-profit, social-service and health-education agency offering counseling, information and referral, courses, resources, and much more, concerned with all fertility-related behavior. Counseling phone: 492-0777.

**NORTH SHORE FAMILY PLANNING** (744-5525), 74 Elm St., Danvers. Open 8 to 5:30 for information, speakers, films, and referrals. Appointments and pregnancy tests.

**CODE HOUSE** (484-8224), 396 Concord Ave., Belmont. Counseling and referrals for personal, medical, and legal problems.

**HOUSEHOLD, INC.** (956-5166), BU Station, PO Box 355, Boston 02215. A non-profit group that offers general support services and childbirth classes.

**CAMBRIDGE FAMILY PLANNING** (668-2900), offers birth-control clinics at neighborhood health clinics. Day and evening sessions. Confidential care.

**COPE** (357-5588), is Coping with the Overall Pregnancy Experience, before and after. A professional non-profit service agency offering discussion groups for pregnant and post-partum women and couples, many related groups and services, plus information, resource and referral service.

**CONTINUUM** (964-3322), 785 Centre St., Newton. A non-profit, independent, educational organization.

**CRITICIZING CLINIC**, 1 Perthshire Rd., Brighton. Non-profit clinic for outpatient, first-trimester abortions. Free pregnancy tests; for appointment call 782-7600. Also BC and GYN services, vasectomy, tubal ligation, and counseling.

**PROJECT RE-ENTRY** (227-1762) at the Civic Center and Clearing House Inc., 14 Beacon St., Boston, is an internship program that helps women change careers or re-enter the job market.

**WOMENSPACE** (217-7992), 636 Beacon St., Suite 406, Boston. Post-abortion group for women seeking support and a place to work out unresolved conflicts stemming from abortions.

**WOMEN** (247-4861, ext. 58), 520 Comm. Ave., Boston.

Boston. Counseling center for women. Groups for lesbians, women changing, and others. Support group now being formed for black professional women.

**CASA NYENA VARGUES INC.** (262-9581), PO Box 18019 Boston. An emergency-shelter program for women and their children. Volunteers needed.

**FEMINIST WORK SUPPORT GROUP** (738-6804). For artists, writers, and academic women doing and sustaining their own work. Mon. evenings.

**CLEVELAND MARSHALL WOMEN'S PROGRAM**, Cleveland School, 11 Charles St., Dorchester. Support group for battered women. Tues. 2-3:30 or 7-9 p.m. Free child care.

**CONCERNED UNITED BIRTHPARENTS** (491-8556), PO Box 396, Camb.-02138. Support group for people who have had a child placed for adoption.

**BLACK AND PROFESSIONAL CAREER WOMEN** (247-4861), Aradia Counseling, 520 Comm. Ave., Boston 02215, is forming a support group dealing with racism and sexism in the work place, personal and professional growth, effects of career on personal life and vice versa.

**JEWISH FAMILY AND CHILDREN'S SERVICE** (227-6611), Boston. A discussion group is forming for "Women as Women, Wives, Mothers, and Daughters." For information, call 235-8997.

**TRADITIONAL CHILDREARING GROUP INC.** (825-8657), PO Box 452, Boston. Family-centered homebirth; alternative birthing information and referral.

**BOSTON WOMEN'S OJU-RYU** offers karate and self-defense classes for women. Sliding-scale fee; child care provided free. Located in the South End near the "T". To register call 491-2162.

**WOMEN'S JOB RE-ENTRY CENTER** (864-9097), in Camb., is a non-profit organization that offers individual career counseling and classes for women who want to change careers or enter the job market.

**SECOND WIND BOSTON** (247-2633), 140 Clarendon St., Boston, room 701, is a center for women over 40 and minority women who are seeking to become economically self-sufficient.

**TRANSFORMING BODY IMAGE** (277-9179). Recruiting women who dislike their bodies for a doctoral research project to change their attitudes toward the body and self.

**WOMEN VOLUNTEERS** are needed to staff a shelter for battered women and children. Training and supervision provided. Call 262-9561.

**FEEDING OURSELVES**, programs for women on compulsive eating. Psychological exploration of overeating, overweight, and body image. Group workshops, individual counseling, and weekend programs. Call 646-7874 for information.

# C LUBS

**AMNED'S DISCOTHEQUE** (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly-dancing Weds.

**ALAN'S TRUCK STOP**, Rtes. 496 and 150, Amesbury. Feb. 22: Alana. Feb. 23-28: Blind Man's Bluff.

**THE ARK** (247-9548), 835 Beacon St., Boston. Live music, disco Fri., Sat.

**ART ARK COFFEEHOUSE** (625-9090), 46 Holland St., Somerville. Jazz, folk, blues, Fri. at 8, Sat. at 8:30.

**AVENUE**, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nightly.

**BACKSTAGE CONCERT CLUB AND LOUNGE** (1-800-982-5974), Chateau de Ville, jct. of Rtes. 128 and 28, Randolph. Feb. 27: Neighborhoods, plus Boy's Life. Feb. 28: Zaitchik, plus Pat City.

**BACKSTAGE NIGHTCLUB** (338-8827 or 646-8700), Charles Playhouse, 76 Warrenton St., Boston. Open from 7 p.m. Tues: Temporary Relief, improv. group. Wed.-Sat.: Comedy Connection. Food available. All shows 8:30 pm. Cover varies.

**THE BACKYARD** (964-9884), 107R Union, Newton Centre. Entertainment nightly. Sun.-Tues.: Rich and Famous. No cover.

**BAR ZACHARY'S** (261-2800), 120 Huntington Ave., Boston. Dancing. Jacket and tie required. The Harry Engleberg Quartet, Mon.-Sat. 9 p.m.-2 a.m.

**BARNABY'S** (444-5525), Rte. 128, Needham. Wed.-Sat. 9 p.m



**Webb Brook Club**  
 Webb Brook Road  
 Billerica, Mass.  
 667-1502

Sat. Feb. 21  
**HURRICANE**

Sun., Feb. 22  
**WOOD 'N' STEEL**

Thurs.-Sat. Feb. 26-28  
**SLAP**

Thursday Night  
**ALL DRINKS**  
 1c 8-9:30

**RYLES**  
 CAFE • BAR • 876-9330  
 INMAN SQUARE, CAMBRIDGE

**UPSTAIRS**  
 Fri. & Sat., Feb. 27 & 28  
**BELLVISTA**

**DOWNSTAIRS**  
 Sundays & Mondays  
**ERIC PREUSSER BAND**  
 with  
**SHELLY ISSACS**  
 Tuesdays, Wednesdays  
**ED PERKINS TRIO**  
 Thursdays  
**JON DAVIS TRIO**  
 with **ALIDA ROHR**  
 Fridays, Saturdays  
**HERMAN JOHNSON**  
**QUARTET**

For a night of  
 hot swing

**TAPPIN' AT THE MET**



appearing at  
**DOYLE'S**  
 Thurs., Feb. 26  
 Show starts at 9 pm

**CLUBS**

"the club's ample space,  
 & excellent sound & lighting  
 systems, were major  
 plusses."  
 Steve Morse,  
 Boston Globe

Located at Chateau de Ville, Randolph & Framingham

**Backstage**  
 concert club & lounge

**RANDOLPH**  
 Fri., Feb. 27  
**NEIGHBORHOODS**  
 with **BOY'S LIFE**

Sat., Feb. 28  
**ZAITCHIK BROS.** with **FAT CITY**

Fri., March 6  
**LINES -- HOT DATES -- PROBERS**

**GRAND OPENING FRAMINGHAM**  
 Sat., Feb. 28  
**WAAF 107FM**

Sat., Feb. 28  
**NERVOUS EATERS**  
 with **NEIGHBORHOODS**

Fri., Mar. 6  
**OAK with NUMBERS**

Sat., Mar. 7  
**THE STOMPERS**  
 with **HOT DATES**

TICKETS: At the door. Also at Ticketron, Out of Town, Strawberries & the Open Door, Brockton  
 Clubs open at 8:30 - Positive I.D. required - Casual Dress  
 For info call 1-800-982-5974

**Headliners North**  
 603-859-8844  
 In Railroad Square, Nashua, N.H.  
 Only 40 minutes from Boston  
 Take exit 6E off Route 3  
 Next to Chart House Restaurant

Beat the Clock Specials  
 Every Friday & Saturday  
 Call For Info

**IBEEER BLAST!**  
 EVERY WEDNESDAY 8-11 pm  
 DRAFT BEER 50c - BAR DRINKS 75c

FEB. 25th featuring **DOW JONES**

Thursday, Feb. 26  
**FACE-TO-FACE**

Friday & Saturday, Feb. 27 & 28  
**THE BLEND**

COMING SOON  
 Friday, March 13  
**Have a Lightin'**

Advance sale  
 Saturday, March 14  
**THE JON POUSETTE-DART**  
**BAND**  
 Shows at 7:30 & 10:30

Advance tickets available at the Box Office  
 Jonathan Swift's Ticketron, Concert  
 Charge (617-426-8181) & other usual out-  
 lets.

**Topside Nightclub** at **The Pier**

Boston's newest & finest

**Copper Galley**  
 Every Tuesday is "Preview Night"  
 Bar Drinks \$1 (other regular price)  
 Entertainment Charge \$1

Serving Chowders, Soups, Shellfish  
 Sandwiches and salads, 11:30 a.m. until closing.

**PORTSIDE LOUNGE**  
 live entertainment Wed-Sun.  
 Tickets for all events are available through all **TICKETRON** outlets  
 Shows & information 426-6890  
 145 Northern Av. Boston on the waterfront **AMPLE FREE PARKING**  
**617-426-7222**

Stars featured:  
 - Fri. March 13: **Portside Preview & Folk**  
 - Sat. March 14: **Sem Vine Show** (Feb. 24-March 1: America's Leading Hypnotist)  
 - Sun. March 15: **The Brenda Lee Show** (March 5)  
 - Mon. March 16: **The Great Pretenders** (March 13 & 14)  
 - Tue. March 17: **The Wolftones** (March 11)  
 - Wed. March 18: **Gala Entertainment St. Patrick's Week!**

**Jasper's**  
 379 Somerville Ave.  
 Somerville (off Union Sq.) 825-4975

Thurs., Feb. 26  
**Ladies' Night**  
 with **MAXIMUM DRIFT**  
 and **KLEEN KUT**

Fri., Feb. 27  
**THE ELEVATORS**  
 with **LIP**

Sat., Feb. 28  
**THE ATLANTICS**  
 with **THE PICTURES**

Sun., March 1  
 To Be Announced  
 Call For Info

Sat., Feb. 21  
**ROOMFUL OF BLUES**

Mon., Feb. 23  
**DONNA DeCHRISTOPHER**

Tues., Feb. 24  
**THE ROCKABILLY PLANET**


Wed., Feb. 25  
**TAPPIN' AT THE MET**

Thurs., Feb. 26-Sat., Feb. 28  
**MIDNIGHT TRAVELER**  
 Also April 2, 3 & 4

Thurs.-Sat., Mar. 5-7  
**JOHN LINCOLN WRIGHT**

Fri. & Sat., Mar. 13 & 14  
**COBBLE MOUNTAIN**

Thurs.-Sat. Mar. 19-21



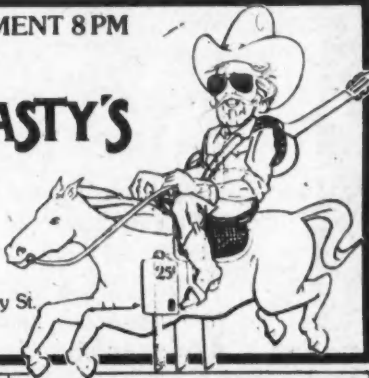
LIVE ENTERTAINMENT 8 PM

**MISTER McNASTY'S**

Happy Hour  
 7 Days 3 pm-8 pm  
 Mon.-Tue. 11 pm-1 am  
 88 QUEENSBERRY STREET  
 BOSTON 536-2509  
 No Cost Parking in the Fenway.  
 Corner of Kilmamock and Queensberry St.


Wed., April 1st  
**McNasty's Anniversary Party**  
 with **JOHN LINCOLN WRIGHT**  
 watch for details

Sun., April 5  
**Mr. Hypnotist LARRY GLICK**  
 plus 4 big hours of **BOB REILLY**  
 and his Music Masters  
 "DON'T MISS IT!"



**MR. C's rock palace**  
 111 Thorndike St. Lowell, MA  
 (617) 454-5557  
 18 year olds welcome with drivers license ID

Thurs., Feb. 26  
**BEER BLAST**  
**OREO**  
 25c draft beer  
 50c vodka drinks

Fri., Feb. 27  
  
**the Stompers**  
 w/ **ROXX**  
 only \$3

Sat., Feb. 28  
 People are **DIE, DIE DYING**  
 to see this one!  
**THE MEETINGS**  
**WAAF 107FM**  
 \$3 advance

Fri., March 6  
 A&M recording artists  
**HEAD EAST**  
 \$4 advance

Sat., March 7  
 Mercury recording artists  
**OAK**  
 w/ **NUMBERS**  
 only \$3

Tickets available at  
 Out-of-Town, Camb.  
 Heads Up - Lawrence.  
 Midland Records - Me-  
 theuen Mall, Inner  
 Light Records - Man-  
 chester, NH, and Har-  
 mony Huit - Nashua,  
 NH. - Owne's Restau-  
 rant, Lowell

**rock/ever productions**



**The OXFORD ALE HOUSE**  
 38 Church Street HARVARD SQUARE  
 Directly behind the Harvard Coop 878-5353  
 Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

Sun., Feb. 22  
 Mon., Feb. 23  
 Tues.-Sat., Feb. 24-28  
 Sun., March 1  
 Mon., March 2

TAPPIN' AT THE MET  
 JOHN PAYNE  
 PROFIT  
 TAPPIN' AT THE MET  
 JOHN PAYNE

**GLADSTONE'S**  
 Loaf & Tankard

1239 Commonwealth Ave.  
 Allston, Mass.

Tues.-Sat.,  
 Feb. 24-28

**SMITH BROS.**

# CLUBS

**DON'S PUB**  
 (HOME OF THE BLUES)  
 432-9545  
 512 MASS. AVE.  
 CENTRAL SQUARE, CAMBRIDGE

Sat., Feb. 21  
**GARY WADE'S  
 BEST BLUES REVUE**

Wed., Feb. 25  
**RICK AMMONS**

Thurs., Feb. 26  
**FAZZONE**

Fri. & Sat., Feb. 27 & 28  
**LITTLE JIMMY  
 and  
 THE HOMEWRECKERS**

**TWELVE SEVENTY**

1270 BOYLSTON ST.  
 (near Fenway Park)

OPEN WEDNESDAY NIGHTS  
 Wed., Feb. 25 - 10 pm & midnight  
**THE ATOMICS**

Wed., March 4 - 10 pm & midnight  
**LOU MIAMI & THE  
 KOZMETIX  
 with THE OUTLETS**

Wed., March 11 - 10 pm & midnight  
**BERLIN AIRLIFT**  
 (formerly Luna)  
 with  
**ARTHUR SLICK & THE  
 NICE GIRLS**

437-1257

Continued from page 32

120 Huntington Ave., Boston. Through March 1: Rick Kuetha.

**COPLEY'S BAR** at the Copley Plaza Hotel (267-5300), Boston. Through Feb.: Norman Hale, 6 p.m.-12 a.m. Mon.-Sat.

**THE CHRISTMAS PUB** (262-7371), 496 Beacon St., Boston. Thurs.: Bob Lazaroff. Fri.: Rich and Famous. Sat.: Mimi Gones. Mon.: open-mike night.

**CYRANO'S** (254-0003), 200 N. Beacon St. Brighton. Thurs.: live country rock.

**INN 88** (661-7700), 13 Springfield St., Inman Sq., Camb. Comedy. Wed.-Sun.: Constant Comedy, Steve Sweeney on Sun. Every Tues.: the Laughing Stock.

**BOUNCES** (236-2000), Sharon-Boston Hotel, Boston. Mon.-Fri. 11 a.m.-1 a.m., weekends 8 p.m.-1 a.m. Pianist Napua Davoy and singer Etiana Deane. Elegant.

**BOYLE'S** (524-2345), 3484 Washington St., J.P. Local sounds, 9 p.m.-1 a.m. \$1. Feb. 26: Tappin' at the Met. Feb. 27: Provincetown Jug Band. Feb. 28: Crockett.

**BUGA'S STEAK AND SPIRITS** (879-1556), Rte. 9, Framingham. Jazz every Sun. 8:30 p.m.

**ED HUNTER'S** (566-9267), 808 Huntington Ave., Boston. Live music Fri. and Sat.

**ELMT LOUNGE** (282-8823), Mass. and Comm. Aves., Boston. Live music nightly. Every Saturday: "Tappin' at the Met." Mon. and Tues.: jazz nights. Thurs.: 11th Hour Blues Band. Fri.: Chris Jones and the Regulars. Feb. 22: Bob Probert. Feb. 25: Sarah Brown and Hipshaka. **THE EMPEROR OF CHINA LOUNGE** (566-9267), 100 Tremont St., Boston. Live jazz every Thurs. 8 p.m.-12 a.m.

**EXCISE ME CLUB** (284-9506), 20 Ocean Ave., Revere Beach.

**THE FAR CLUB** (357-5050), 77 Warrenton St., Boston. Pianist nightly, disco dancing, music by Lynne Olson. Dinner 6 p.m.-1 a.m., cash bar.

**FRIENDS AND COMPANY** (742-8027), 199 State St., Boston.

**GATSBY'S** (247-8848), Park Square, Boston. Small, casual pub; no dancing or cover.

**GLADSTONE'S** (254-9580) 1239 Comm. Ave., Allston. Fine audibles nightly.

**GREAT BEATTY** (566-9014), 1222 Comm. Ave., Allston. Every Sun., Ron Levy Band. Every Mon., the Shifters. Every Tues.: Michael and Matt Zaitchik. Thurs.: Zaitchik Bros.

**THE GRUB** (1-465-8008), 13 Middle St., Newburyport. Feb. 22: Allen Estes. Feb. 15: Carl Watanabe Band. Feb. 24: Hoot, with Doug Johnson. Feb. 25 and 26: Tumblewood. Feb. 27 and 28: the Incredible Casuels.

**HAPPY'S JAZZ CLUB** (401-846-2948), 22 Downton St., Newport, R.I. Jazz, rock, folk, some P/W; no food; doors open 8 p.m.

**HEADLINERS NORTH** (803-889-8844), 14 Railroad Sq., Nashua, N.H. Feb. 25: Dow Jones. Feb. 26: Face-to-Face. Feb. 27 and 28: the Blend.

**HUSKIE'S PUB** (247-4143), 272 Huntington Ave., Boston. Fri.: oildies.

**IBLER'S BACK ROOM** (492-9639), 123 Mt. Auburn, Camb. Feb. 22: Fogglivision. Feb. 28: Hoot, with Bob Halpern. Feb. 24: Mimi Jones. Feb. 25: Paul Rishell. Feb. 26, 27, and 28: Spider John Koerner, with Pozz, Laura Berkson, and Bob Uvello.

**INN-SQUARE MEN'S BAR**, ladies invited (491-9672), 1350 Cambridge St., Camb. Entertainment nightly. Feb. 22: the Terrorists. Feb. 23 and 24: Larkin. Feb. 25: Tinnie Komar and the Silencers. Feb. 26: Rick Berlin's Berlin Airlift. Feb. 27 and 28: Creamers.

**JACKS** (491-7800), 952 Mass. Ave., Camb. Feb. 23: Quazgas. Feb. 24: the Needles. Feb. 25: Ina Ray Band. Feb. 26: Lou Miami and the Kozmetix. Feb. 27 and 28: the Lines.

**JASON'S** (262-9000), 131 Clarendon St. Disco, dining, piano bar. Dress code. Feb. 27: "Jazz at Noon," 12-3 p.m.

**JASPER'S** (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Live sounds.

**JIM MCCARTHY'S BEACHCOMBER** (479-8980), Wollaston Beach Blvd., Quincy. Feb. 22 and 24-28: the Spores.

**JOHN HENRY'S HAMMER COFFEEHOUSE** (1-752-7517), First Unitarian Church, 90 Main St., Worcester. Shows at 8 p.m. Saturdays. Admission \$2.50-\$4.

**JO'S JARDIN** (427-8953), 37 Roxbury St., Roxbury.

**JONATHAN SWIFT'S** (661-8887), 30 Boylston St., Harvard Square.

**JUNBO'S** (623-8257), 1133 Broadway, Somerville.

**KING'S NOW I** (261-3532), Brookline Ave. at Fenway Park. Live music, dancing nightly.

**KING'S NOW II** (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.

**KIX DISCO BAR** (266-7050), 590 Commonwealth Ave., Kenmore Sq. Proper dress. Over 20.

**THE LADYBUG** (1-531-9739), 2 Summit St., Peabody.

**LIVINGROOM COFFEEHOUSE** (876-5657), 580 Mass. Ave., Camb.

**LULU WHITE** (423-3652), 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Every Sun: jazz brunch with Bert Seager-Vinnie Johnson Jazz Trio. Every Mon. and Tues. evening: Bert Seager's BeBop Machine.

**LUNAREA** (822-0343), Rte. 140, Taunton.

**MACDONALD'S** (524-9864), South and McBride, J.P. Sun.-Wed.: movies, Thurs.-Sat.: live music.

**MADDO'S SALOON** (367-2590), 64 Chatham St., Boston (Faneuil Hall area). Open daily noon-2 a.m. All day happy hour till 7 p.m. Dancing in the disco with DJ Paul Lyons.

**TOMMY MANNAR'S SHOWBOOM** (426-8735), 5 Hamilton Place, Boston. Wed.-Fri.: Comedy Connection.

**MATT TALBOT'S** (338-9089), 77 Berkeley St., Boston. Live music.

**THE METRO** (262-2424), formerly Boston-Boston, 15 Lansdowne St., Boston. Live and recorded music, video, more.

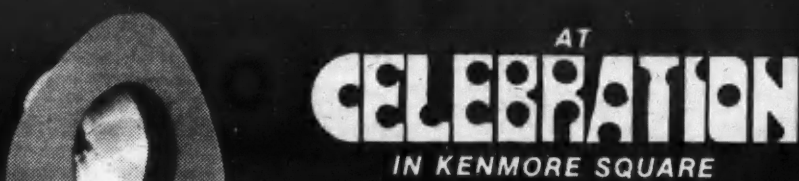
**MICHAEL'S LOUNGE** (782-5060), 386 Market St., Brighton. Casual dress. Dancing. Cover varies. Every Thurs.: Good Stuff. Every Fri.: Gordie Milne. Every Sat.: Jim Plunkett.

**MICHAEL'S PUB** (247-7672), 52-A Gainsborough St., Boston. Jazz nightly.

**MIL. C'S ROCK PALACE** (454-5557), 111 Thordike St., Lowell.

**MISTER MASTY'S** (536-2509), 88 Queensberry St., Boston. Rock 'n' roll.

**BUSCH** IN COOPERATION WITH **WBCH** AND **Phoenix**  
 PRESENT THE  
**BUSCH**  
**BRONCO BUSTING**  
**CHAMPIONSHIPS**  
 EVERY WEDNESDAY NIGHT THROUGH MARCH 25



**COME ONE,  
 COME ALL AND  
 HAVE A  
 CHANCE TO WIN!**

*If you don't want to ride,  
 come and watch! See how much  
 fun it can be!*

*There will be 1st, 2nd, and 3rd prizes  
 for winners in both male and  
 female categories.*

**2 FIRST PRIZES**  
 STEREO SYSTEMS FROM **tech hifi**  
 & CLINT EASTWOOD COMMEMORATIVE WATCHES.

**4 SECOND PRIZES**  
 \$250 GIFT CERTIFICATES FROM  
**CAMBRIDGE  
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**8 THIRD PRIZES**  
 FRYE BOOTS  
 FROM **ESKILS**  
 KENMORE SQUARE

**Semi-Finals begin March 4  
 Finals — March 25!**

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**BOWEN TOWER CAFE** (354-8371), 134 Hampshire St. Camb.

**BULLY'S** (783-2900), 161 Brighton Ave., Allston. Tues. and Thurs. oldies with Jack McCoy.

**BY PLACE** (742-3922), 266 Commercial St. on the Waterfront. No cover or minimum. Live sounds Fri. and Sat. jazz.

**NAMELESS COFFEEHOUSE** (864-1630), 3 Church St., Cambridge. No charge for anything.

**NARCISSEUS** (536-1950), 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, three dance floors. Mon. nights: the Comedy Troupe, Ted Bergeron, Ross Bickford, the Cabdriver, Steve Bulyga, 8 p.m.

**NEW BIRD CLUB** (876-8297), 485 Mass. Ave. Central Sq., Camb. Music, dance, disco, and new wave. Wed.-Sun.: bar, game-room, large dance floor, restaurant. Every Thurs.: Rudy Dotti.

**NICK'S** (482-0930), 100 Warrington St., Boston. Dining, dancing, drinking.

**OXFORD ALE HOUSE** (876-5353), 36 Church St., Harvard Square (behind the Coop).

**PAPILLON** (566-8495), 1353 Beacon St., Brookline. Light food, beer, and wine. Live jazz Wed. and Thurs. nights.

**THE PARADES** (254-2052), 969 Comm. Ave., Allston. Feb. 22: the Count's Rock 'n' Roll Spectacular IX.

**PASSIM** (492-7679), 47 Palmer St., Harvard Sq. Folk music. Feb. 22: Priscilla Herdman, plus Steve Mullaney. Feb. 25: Josh White Jr. Feb. 26: Allen Estes. Feb. 27-March 1: Do'A.

**PEARL STREET** (354-9528), 421 Washington St., Somerville. Dinner and music. Feb. 24: Dianne Pattipaw, violinist; Eleftherios Eleftherakis, violin; Joan Esch, cellist. Feb. 25: Constance Boykan, flutist; Martin Amlin, pianist. Feb. 26: Bay Wind Quintet.

**PLAY IT AGAIN SAM**, 3314 Comm. Ave., Brighton. Every Fri. and Sat.: the Chance Langton Comedy All-Star Show (Fri. at 9, Sat. at 8:30 and 9, Sun. 9).

**PLAZA BAR** at the Copley Plaza Hotel. No cover; proper dress required. Through April 4: Dave McKenna. Mon.-Sat. 9 p.m.-1 a.m. Neil Olmstead on piano from 4:30-9 p.m.

**THE PLOUGH AND THE STARS** (492-9653), 912 Mass. Ave., Camb. Fine folk, exotic live sounds Sun. and Tues.-Thurs. Each Wed.: Crockett.

**POON'S PUB** (262-6911), 414 Comm. Ave., Boston.

**PURPLE SHAMROCK** (formerly Bette's Rolls Royce) (227-2060), 1 Union St., Boston. Happy hour, dinner, luncheon specials, live entertainment.

**QUETZAL CAFE**, 669 Centre St., JP. Live folk and jazz. Mon.-Sat.

**RANCH HOUSE** (834-9149), 222 Canal St., Green Harbor, Marshfield. New wave.

**THE RAY** (247-7713), 526 Comm. Ave., Boston. Punk, new wave, heavy metal.

**RICHARD'S PUB** (782-6245), 3 Harvard Ave., Allston. Fri., Sat. country, bluegrass, and traditional Irish music, 9 p.m., no cover. Feb. 27: Green Line Breakdown. Feb. 28: Southern Rail.

**RILEY'S BEEF & PUB** (723-8089), 15 New Chardon St., Gov't Center. Jazz, disco, funk.

**RYLES** (876-9330), Inman Square, Cambridge. Live jazz nightly. Through Jan.: Eric Preusser Band with Shelly Isaacs on Sun. and Mon.; Ed Perkins Trio Tues. and Wed.; Jon Davis Trio, with Alida Rohr Thurs.; Herman Johnson Quartet Fri. and Sat.

**SAINTS BAR** (354-8900), 112 Broad Street, Boston. All women welcome; come and dance. For directions call Women's Center, 354-8800.

**SATCH'S** (266-2929), 4 Stanhope St., Boston. Tues.-Sun.: entertainment, no cover. Every Sun.: brunch extravaganza. Sun. afternoon: Kemp Harris, vocalist. Sun. and Mon. evening: Willie Wright. Tues.: Kemp Harris, vocalist. Wed.: Ron Murphy, vocalist. Thurs.: Wanetta and Frank, singing duo. Fri.: Henley Douglas Jazz Group. Sat.: Wanetta and Frank. Fri., Sat. evenings, disco upstairs.

**78 BROADWAY CLUB** (451-0481), 78 Broadway St., Boston. Disco DJ, live entertainment. Open 10 p.m.-5 a.m. Thurs.-Sun.

**SCOTCH 'N' SMOKE** (723-3677), 77 North Washington St., Boston. Wed.: D.J. Sullivan. Thurs.: the Jim Sands Oldies and Goodies Road Show. Fri.: the Diamond Brothers Band. Sat.: the Dick Johnson Swing Band. Sun.: J.D., Billy, and Ken.

**SKYCAP PLAZA** (442-3131), 575 Warren St., Dorchester. Every Sun.: live jazz 6 p.m.-midnight, \$3. Blues, too.

**SPEAKEASY** (354-2525), 24 Norfolk St., Central Square, Cambridge. Fine artists nightly.

**SPINOFF** (262-6132), 145 Ipswich St., Boston. Roller skate to rock, disco, and new wave.

**SPIT** (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m. Djs: Wed., Albert O.; Thurs., Tom Lane; Fri., Oedipus; Sat., Tony V.

**STEPPIN' OUT LOUNGE** (623-9286), 316 Broadway, Somerville. Live rock and new wave Wed.-Sat. Reduced cover with college ID.

**STUNO RED TOP** (262-5328), 4th floor, 367 Boylston St., Boston. Jazz women in concert every Friday at 8. \$3. Feb. 27: Gwen Debaugh, saxophonist.

**SULTAN'S TENT**, 100 Warrington St., upstairs at Nick's, Boston. Mid-Eastern and Greek supper club. Dinner daily 4 p.m.-2 a.m. Reservations suggested. Professional belly-dancing show nightly.

**SWISS ALPS** (354-1366), 114 Mt. Auburn St., Camb. Live jazz, every Mon. Mike Turk and Michael Kernan 8:30-11:30 p.m. Every Thurs.: Jeff Massanari and Marshall Woods.

**THE TAIN** (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music. Feb. 22: Prof. Harp and Powertrain. Feb. 24: the Fabulous Esquires. Feb. 25: J.B. Hutto. Feb. 26: Ron Levy. Feb. 27 and 28: Memphis Rockability.

**THINKERS** (formerly Estelle's) (427-0200), 668 Tremont St., Boston. Jazz brunch every Sun. 11:30-5.

**1306 CLUB** (491-9625), 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from local groups. No cover.

**TOGETHER** (426-0086), 110 Boylston St., Boston. Thurs.-Sun.: soul with drag queen Sylvia Sidney.

**TOPSIDE NIGHTCLUB** (426-7222), 145 Northern Ave., Boston. Feb. 24-March 1: hypnotist Sam Vine.

**TOWNE HOUSE PUB** (897-9825), 187 Main St., Maynard.

**THE TUMBLEY STOP** (524-9795), 131 Green St., JP. Live entertainment weekends.

**1276 CLUB** (437-1257), 1270 Boylston St., Boston. Disco, some live new wave.

**UNCLE SAM'S** (925-2585), 296 Nantasket Ave., Nantasket. Feb. 28: the Stompers.

**THE UNDERGROUND** (566-8577), 1110 Comm. Ave., Allston. Showcase for local new-wavers. Feb. 23: benefit for WZBC-FM — Chapter 12 and 007; 9 p.m. Tickets \$4 at the door.

**UP AND UP LOUNGE** (267-3100), 575 Comm. Ave., Kenmore Sq., features a full-service bar, dancing to live music, and a film show between sets. Call for more details.

**WAG SITUATION** (262-5326), 367 Boylston St., Boston. presents jazz concerts every Sat. 9 p.m.-12 a.m., \$5. BYOB.

**WALTER JOE'S** (427-8506 or -9130), 981 Tremont St., South End. Dancing, no cover.

**WALTER'S** (566-3469), 1700 Beacon St., Brookline. Jazz and show tunes nightly.

**WESTERN FRONT** (492-772), 343 Western Ave., Camb. Open Tues.-Sun., featuring reggae music and West Indian food.

**WESTBATE LOUNGE** (583-2700), in the Westgate Mall. Every Mon.: Disco Joe Jazz. Wed.-Sun.: Metro, no cover. Tues.: under-20 night, Legacy, 8 p.m.-12 a.m., \$3.

**WINE'S ON FIRST**, 19 Yawkey Way, Boston. Live music.

**WILLOW**, 699 Broadway, Somerville. Every Fri. and Sat.: Sequel. Sun.: Trombone Madness.

**WINDJAMMER LOUNGE** (969-1000) at the Newton Marriott, Comm. Ave. at the Mass. Pike, Newton. Feb. 22-26: John Hicks.

# MUSIC

## CLASSICAL

**SUNDAY/22**  
**MIT BRASS ENSEMBLE** performs "Glory of Gabriel," 5:30 p.m., at the Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets \$3 for members and students, \$4 for non-members. Call 1-283-7673 for information and reservations.

**ELEONORA LIVW**, Russian-Israeli pianist, gives a solo recital at Slobeg Recital Hall, Brandeis University, Waltham, at 8 p.m. Free. Call 648-2177 for information.

**BOSTON UNIVERSITY SYMPHONY ORCHESTRA** performs "Three Centuries of French Masterworks," with Joseph Silverstein directing, 3 p.m., at Jordan Hall, 290 Huntington Ave., Boston. Tickets \$5; call the box office: 536-2412.

**CHRISTOPHER O'BRIEN**, pianist, at Jordan Hall, 290 Huntington Ave., Boston, 8 p.m. Free. For information, call 262-1120.

**NEW ENGLAND BAROQUE ENSEMBLE** presents "The Baroque Dancing Master," 18th-century dance and chamber music, 8 p.m., at Grace Church, 385 Essex St., Salem. Tickets \$3.50 and \$2.50; call 595-3174 for information.

**BEETHOVEN VIOLIN SONATAS** performed by Roman Totenberg, violinist, and Arthur Balsam, pianist, 3 p.m., at the Longy School of Music, 1 Follen St., Camb. For information, call 876-0956.

**ARTISTS STRING QUARTET** performs works by Mozart, Shostakovich, and Verdi, 3:30 p.m. at 344 Boylston St., Boston. Call 266-0933 for further information.

**CHAMBER MUSIC FOR VIOLA**, by Heidi Castelman, violinist, and Vivian Hornik, pianist, 8 p.m., at Wellesley College's Jewett Auditorium. Call 235-0320, ext. 580.

**MONDAY/23**  
**FREDERICK MOYER**, pianist, plays Bach, Beethoven, and Brahms, 8 p.m., at Alumnae Hall, Cohen Arts Center, Tufts University music department, Medford.

**TUESDAY/24**  
**COMPOSERS' FORUM SERIES**: Mario di Bonaventura, 12:30 p.m., at BU's Concert Hall, 855 Comm. Ave., Boston. Call 353-3345 for information.

**888**, Seiji Ozawa conducting, 8 p.m., Symphony Hall, in a program of Tchaikovsky and Beethoven. Call 266-1492 for ticket information.

**WEDNESDAY/25**  
**BAROKK FESTIVAL**, 8 p.m., at BU's Concert Hall, 855 Comm. Ave., Boston. Call 353-3345 for information.

**NEW ENGLAND CONSERVATORY CHAMBER SINGERS**, 8 p.m., at Jordan Hall, 290 Huntington Ave., Boston, in a program of 15th- and 20th-century songs and madrigals. For more information, call 262-1120.

**BEAUX ARTS TRIO**, 8 p.m., at Sanders Theater, Camb. Tickets \$6.50-\$9; call 498-3294 for information.

**THURSDAY/26**  
**888**, under the direction of Seiji Ozawa, presents the World premiere of British composer Peter Maxwell Davies's Second Symphony, 8 p.m., in Symphony Hall. Call 266-1492 for information.

**NEW ENGLAND CONSERVATORY WIND ENSEMBLE** presents a concert of the music of Gabriel and three contemporary American composers: James Hoffmann, Gunther Schuller, and Joseph Schwantner. At 8 p.m., in Jordan Hall, 290 Huntington Ave., Boston. Call 262-1120 for information.

**"VOICES/COMPOSITIONS BY NUCCIA BONOLEY,"** chamber music by a Boston composer, 8:15 p.m., at Berkshire Performance Center. Tickets \$2, \$1 for the elderly. At the box office.

**BRANDENBURG ENSEMBLE**, 8 p.m., at Spaulding Auditorium, Hopkins Center, Hanover, NH. Call 603-646-2422 for ticket information.

**FRIDAY/27**  
**CHAMBER MUSIC** by Ronald Knudsen, violinist, Jerome Patterson, cellist, and Patricia DeVora, pianist, 8 p.m., at the First Parish Church of Watertown, church and Summer Sts. Call 527-0225 for information and reservations.

**MINI-MINI CONCERT** by the Harvard-Radcliffe Orchestra at Sanders Theater, Camb. Tickets \$3-\$8; call 495-2663 for information.

**"NEW MUSIC FROM NEW YORK,"** by Ned Rorem, composer and instrumentalist, 7:30 p.m., at the Boston Arts Center, 61 Washington Park, Newtonville. Call 864-3424.

**BONNA BELL**, soprano, in recital at the Church of the Advent, 30 Brimmer St., Boston, at 8 p.m.

Call 924-8200 for information.

**BOSTON MUSICA VIVA** in concert, 8 p.m., at Sanders Theater, Camb. Tickets \$4-\$8; call 787-0648.

**SATURDAY/28**  
**RENAISSANCE MUSIC**, 8 p.m., at the Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets \$4, \$3 for members and students; call 1-283-7673 for information.

**BACHETTO MUSICALS** performs Bach's Mass in B Minor, 8 p.m., in Jordan Hall, Boston. Tickets \$4-\$8; for information, call 864-2834.

**HARVARD-RADCLIFFE ENSEMBLE SOCIETY** performs works of Debussy, Beethoven, Janacek, and Messiaen, 8 p.m., in Sanders Theater, Camb. Tickets \$3, \$2 for students and seniors. Call 498-3136.

**RECITAL** by Siegmund von Hausegger, violinist, and Duane Funderburk, pianist, at the Longy School of Music, 1 Follen St., Camb. 8 p.m. Call 787-8375 for information.

**BEAUM CHAMBER CHOIRISTS**, at All-Newton Music School, 321 Chestnut St., W. Newton, 8 p.m. Call 527-4553 for information.

**SUNDAY/1**  
**MASTERSWORKS CHORALE** and **CIVIC SYMPHONY ORCHESTRA**, Max Hobart conducting, performs Leonard Bernstein's "Chichester Psalms," 8 p.m., at Jordan Hall. Call 235-8210.

**HARVARD CHAMBER ORCHESTRA** in concert, 8 p.m., at Sanders Theater, Camb. Call 495-2791 for information.

**CANDELAHNT CONCERT** of clavichord and lute music, by Gregory Crowell and Peter Lehman, 7:30 p.m., at the First Parish of Sudbury, Sudbury Center.

**GREATER BOSTON YOUTH SYMPHONY REPERTORY ORCHESTRA**, 2 p.m., at Brockton High School Auditorium. Call 1-580-7597 for information.

## POP. ETC.

**SUNDAY/22**  
**JOHNNY CASH** in concert, two performances: 4 and 7 p.m. at Symphony Hall, Boston. Tickets \$9 and \$11; call 267-2052 for more information.

**BOB FAIRLEY AND THE SOUTHERN GRASS** presented by the Boston Bluegrass Union, 2:30 p.m., at the First Church Congregational, Camb. Tickets \$5, \$4 for members. For further information, call 661-0214.

**FOLK MUSIC** with Eve Goodman, 2:30-4:30 p.m., at Chickering Hall, 791 Tremont St., Boston. Call 367-5088 for information.

**BOSTON CLASSICAL GUITAR SOCIETY** sponsors a recital by Chris Berg, 8 p.m., at Friends Meetinghouse, 5-Longfellow Park, Camb. Call 969-0596 for information.

**MONDAY/23**  
**"AN EVENING OF CONTEMPORARY JAZZ,"** with pianist John Lewis, sponsored by the New England Conservatory Afro-American Studies department, 8 p.m., in Jordan Hall, 290 Huntington Ave., Boston. Call 262-1120, ext. 287.

**COLLAGE** in concert, 8 p.m., at Sanders Theater, Camb., in a performance of Peter Maxwell Davies's "Shakespeare Music." Call 482-7651 for information.

**TUESDAY/24**  
**OUTLAWS** at the Orpheum, 7:30 p.m. Tickets \$10.75 at Out of Town, the box office, elsewhere.

**FRIDAY/27**  
**NOONTOWN MATS**, with the Shirts, 7:30 p.m., at the Orpheum Theater. Tickets \$8.50 and \$9.50, at the box office, Ticketron, elsewhere.

**JAZZ FESTIVAL**, with jazz ensembles from BU, MIT, Tufts, and the University of Lowell, 8 p.m., at BU's Concert Hall, 855 Comm. Ave., Boston. Call 353-3345 for information.

**US STEEL CELLO ENSEMBLE**, with Robert Rutman and Steve Baer, 8 p.m., at Gallery East, 24 East St., Boston. Admission \$3; call 426-1940 for reservations.

**SATURDAY/28**  
**"MUSIC IN BERRY SQUARE,"** with Frank Wallace and John Fieagle in a concert of Spanish and English songs and solos for lute and vihuela, 8 p.m., at Old Town Hall, Derby Square, Salem. Call 1-745-7618 for information.

**FOLK CONCERT** to benefit Oxfam and Partners for a New Start, 8 p.m., at the First Parish in Framingham. Call 877-8217 for details.

**CHEAP TRICK**, with UFO, 7:30 p.m., at Boston Garden. Tickets \$9.50 and \$10.50 at the box office, Ticketron, elsewhere.

**WILLIE SOBDIL** in folk concert at the Oasis Coffeehouse, Arlington Street Church, 355 Boylston St., Boston, 8 p.m. Admission \$3.

**SUNDAY/1**  
**ART COLLOQUIUM** of Salem presents traditional American and British Isles folk music performed by Hazelgreen, 2 p.m., at Old Town Hall, Derby Square, Salem. Call 1-745-7618 for information.

**ONGOING**  
**FRIENDS OF GREAT BLACK MUSIC**, at the Loft, 184 Lincoln St., Boston. Every Thurs., strictly rockers hi-fi session, and guest artists, starting at 9 p.m., \$1.

# NOTICES

**NOTE:** please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

**BOSTON CAMERA CLUB** meets each week at 7:30 p.m. at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). Free. Call 731-1953 for information. Feb. 23: color slide show: "Norway: Fjord and Fjell," narrated by Charles and Marian Currier.

**HOLISTIC-HEALTH LECTURE SERIES**, every Mon. at 7:30 p.m., through March 23, at Intertace, 230 Central St., Newton. \$5 per session. Call 964-7140 for information.

**BOSTON-AREA RAPE CRISIS CENTER** is training new volunteers. Feb. and 23, and March 2, 14, and 15. For more information, call 492-2390.

**FINANCIAL-AND INFORMATION** given by the Public Higher Education Consortium of Boston, at the

College Information Center, 250 Stuart St., Boston, through Feb. 28 (Mon.-Fri. 10-7, Sat. 10-3). Free.

**FREE INCOME-TAX ASSISTANCE** by the Harvard Law School Council, through April 15, at the Cambridge Public Library, 449 Broadway St., Camb. (Wed. 12-8, Sat. 10-5). At the North Cambridge Branch, 70 Rindge Ave., Thurs. 1-5. Call 498-9080.

**ALLSTON-BRIGHTON GREENLIGHT ORIENTATION**, Feb. 22, early evening. Call 739-2200, ext. 513, for information.

**ALCOHOLISM FILM** at Mount Pleasant Hospital, 60 Granite St., Lynn (581-5600), Feb. 22, 8:15 p.m.

**WOMEN IN PUBLISHING** general meeting, sponsored by Pto5, Feb. 26, 5:45 p.m., at the Paulist Center, 5 Park St., Boston. Call 536-6003 for information.

**MULTI-CULTURAL WOMEN'S CENTER** meeting, March 1, 4-7 p.m., at Studio Red Top, 367 Boylston St., Boston, third floor. Call 481-8896 for information or child care.

**TROUT UNLIMITED** at Drumlin Farm, Rte. 117, Lincoln (1-421-0779), holds a presentation, "Fly-rod for Bass," Feb. 23, 8 p.m.

**WOMEN IN COMMUNICATIONS INC.** holds a cocktail party with the Publicity Club of Boston, Public Relations Society of America, and Yankee/IABC, Feb. 25, at the Museum of Science. Call 879-4460 for information.

**NEW YORK ART DIRECTORS CLUB 1979** Design Awards presented Feb. 26, 6 p.m., at the Walker Bldg., 120 Boylston St., room 34, Boston. Call 426-9084 for reservations.

**FORUM ON SEXUAL ABUSE**, Feb. 28, 5 p.m., at UMass-Boston, 100 Arlington St., Boston. Call 482-0329.

**BAKE SALE** at Peter Piper Restaurant, 91 Mass. Ave., Boston, Feb. 28, 10 a.m.-6 p.m. Proceeds to provide recreational transportation for the elderly and the handicapped.

**BOSTON WOMEN'S GUN-KYU** (491-2162), 48 Waltham St., Boston. Darts and self-defense for women. Beginners class starts Feb. 25.

**RAPE ACTION PROJECT** sponsors a conference on compensation for women who have been raped. Feb. 28, 10 a.m.-2 p.m., at Cambridge City Hall. Donation \$3. Call 782-7685 for more information.

**CONCERNED UNITED BIRTHPARENTS** (491-8556), a support group for people who have lost a child to adoption, meets the fourth Sun. of each month at 2 p.m. at the Paulist Center, 5 Park St., Boston, in the third-floor library. Next meeting is Feb. 22.

**BEDFORD HOUSE** (275-7500, ext. 560), 200 Springs Rd., Bedford, helps veterans of the armed services who are presently having substance-abuse problems. Open house Feb. 25, 2-4 p.m. Refreshments and desserts served.

**NEW COMMUNITY PROJECTS** (783-3060) encourages the concept of group living. Meets first Sun. of each month, 5 p.m., at Boston Food Coop., 449 Cambridge St., Allston.

**SUPPORT GROUPS FOR SINGLE PARENTS**, open to single parents of children under 18 in the Newton/Brookline/Wellesley and Malden areas. Call the Jewish Family and Children's Service, 235-8997.

**AMERICAN SCANDINAVIAN STUDENT EXCHANGE** seeks host families for 12 Scandinavian exchange students scheduled to spend August, 1981, to June, 1982, in Boston. Contact Charles Hamilton, 274 Clarendon St., Boston 02116, or call 536-3292.

**CIVIC CENTER AND CLEANINGHOUSE** (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health services, advocacy, teaching, tutoring, and more. Also career counseling. \$25 fee for counseling.

**MIDDLESEX COUNTY JAIL** needs volunteers with knowledge, skills, or talent to lead mini-courses for prisoners awaiting trial. Contact Paul Blazer at 729-8030.

**DAVE FOSTER HOMES**, 14 Beacon St., Room 306, Boston, is seeking people interested in becoming foster parents. Call 723-3420 day or night.

**BOSTON VETERANS DISCHARGE UPGRADE PROJECT** (387-2535), 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

**MENTAL PATIENTS LIBERATION FRONT** (268-4846), 230 Boylston St., Boston, room 204. Weekly Sun. night meetings at 6 p.m.

**BLIND ASSOCIATION FOR THE BLIND** (738-5110) needs volunteers to help blind male adults with recreational activities; volunteers interested in learning Braille also needed.

**CEASE** (Coalition To End Animal Suffering in Experiments) is an all-volunteer organization (825-6700).

**BLIND SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS** is looking for people to adopt dogs and cats. Call 522-5055, ext. 151.

**CAMBRIDGE COMMUNITY CHORUS** rehearsals every Tues., 7-9 at the Common Place, 130 Prospect St., Camb. (492-8105).

**BOSTON SCRAMBLE PLAYERS CLUB** meets each Mon. at 6:30 at the Jackson-Mann Community School, 500 Cambridge St., Allston. Prizes, refreshments. Admission \$1.50.

**ASIAN AMERICAN RESOURCE WORKSHOP** (864-2603), 27 Beach St., third floor, Boston. Open Sat. for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

**INFORMATION CENTER FOR INDIVIDUALS WITH DISABILITIES** (727-5540, voice, or 727-5236), 20 Providence St., room 329, Boston.

**NEWTON AREA GETA** is looking for contributions for a book which will deal with the thoughts, feelings, and attitudes of disabled individuals in their struggle to be accepted as functioning members of society. Contact Lynn McKenna or Dianne Quigley at 964-4800.

**HEARTS TOURNAMENT** every month at the Boston Chess Club, 1223 Beacon St., Brookline (277-9893). Write to 36 Farrwood Dr., Bradford 01830, for information.

**THEATER FUND DRIVE** seeks volunteers. Call 641-0648, or write 79 Hibbert St., Arlington 02174.

**SERVICE FOR SHUT-INS** free for anyone house-bound in Newton. Books, records, etc. Call 552-145 to register.

**VOLUNTARY ACTION CENTER** has listings of more than 500 agencies requesting volunteers. Call 482-8370 for info.

**ABASSIZ MUSEUM SHIP** needs volunteers. Call 495-2341.

**JEWISH FAMILY AND CHILDREN'S SERVICE** is looking for volunteers to be friendly visitors to elderly people. Contact Nancy Bloom at 227-6641. Volunteers are needed to help Russian immigrants adjust to America. Call 588-5116.

## CLUBS

**JAZZ AT THE WILLOW**  
featuring

SEQUEL Tues.-Wed.	Mon., 9-12:50 <b>THOMPSON MADNESS</b>
Wednesday: OPEN JAZZ SESSION	688 Broadway, Bell Square Somerville, MA

**CASEY'S TOO**  
247 Nantasket Ave., Hull  
**925-9850**

Thurs.-Sat., Feb. 26-28  
**MANDES**

Thurs. Night  
**All Vodka Drinks 50¢**  
**DRAFT BEERS 25¢**  
**ALL NIGHT**

**BEER BLAST NIGHTLY**  
**DRAFT BEERS 30¢**  
**8-10 p.m.**

Coming  
**BRY AXIS**  
Featuring **Joe Green**

**Passim**

**THE LISTENING ROOM**  
47 PALMER ST., HARVARD SQ.

Sat. & Sun., Feb. 21 & 22  
**PRISCILLA HERDMAN**  
plus **STEVE MULLANEY**

Wed., Feb. 25  
**JOSH WHITE, JR.**

Thurs., Feb. 26  
**ALLEN ESTES (solo)**

Fri.-Sun., Feb. 27-March 1  
**DO'A**

Thurs.-Sun., March 5-8  
**BILL STAINES**  
plus **KIM WALLACH**

Fri.-Sun., March 13-15  
**DAVE VAN RONK**  
plus **PRESTON REED**

Thurs., March 19  
**PIERRE BENSUSAN**

Listen to "Live at Passim"  
every Sunday, 2-4:00 p.m.  
on WCAS, 740 AM

**INN-SQUARE MEN'S BAR**

LADIES INVITED

Sun., Feb. 22  
From New York  
**THE TERRORISTS**

Mon. & Tues., Feb. 23 & 24  
**LARKIN**

Wed., Feb. 25  
**TENNIE KOMAR & THE SILENCERS**

1047N Thurs., Feb. 26  
**WBCH BERLIN AIRLIFT**  
(members of LUNA)  
and  
**THE LINES**

Fri. & Sat., Feb. 27 & 28  
*The Creamers*

1380 Cambridge St.  
Inman Sq., Cambridge  
491-6672



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**"SHATTERING..."**  
it must be seen. — Ruth Batchelor, ABC-TV

**"A KNOCK-OUT!"**  
— Rex Reed, NEW YORK DAILY NEWS

**PAUL NEWMAN**  
in **FORT APACHE, THE BRONX**

TIME LIFE FILMS PRESENTS A LEO L. FUCHS PRODUCTION  
**PAUL NEWMAN**  
**FORT APACHE, THE BRONX**

Starring **EDWARD ASNER** · KEN WAHL · RACHEL TUCOTIN  
DANNY AIELLO · DAM GRIER and KATHLEEN BELLER · Music by JONATHAN TUNICK  
Produced by MARTIN RICHARDS and GILL CHAMPION · Written by HEYWOOD GOULD  
Directed by DANIEL PETRIE · Executive Producer DAVID SUSSKIND

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| <b>SHOWCASE</b><br>DEDHAM<br>326-4955<br>ROUTE 1 of 128                  | <b>SHOWCASE</b><br>WOBURN<br>933-5330<br>RT. 128 NEAR 93                      | <b>GENERAL CINEMA</b><br>SAUGUS<br>RTE. 1 N.E. SHOR. CTR.<br>321-1345   |

GENE WILDER · ROGER MOORE · UGO TOGNAZZI · LINO VENTURA

**SUNDAY LOVERS**

NEVER has changed  
to ALWAYS on Sunday.

METRO-GOLDWYN-MAYER presents a LEO L. FUCHS Production  
**GENE WILDER · ROGER MOORE · UGO TOGNAZZI · LINO VENTURA**  
and **KATHLEEN QUINLAN · LYNN REDGRAVE** in "SUNDAY LOVERS"  
**ROBERT WEBBER · PRISCILLA BARNES · DENHOLM ELLIOTT · CATHERINE SALVIAT**

Written by **GENE WILDER · AGE & SCARPELLI · LESLIE BRICUSSE · FRANCIS VEBER** Produced by **LEO L. FUCHS**  
Directed by **GENE WILDER · BRYAN FORBES · EDOUARD MOLINARO · DINO RISI**

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EXCLUSIVE ENGAGEMENT

**CHARLES 1-2-3**  
Camb. St. near Gov. Ctr. 227-1330

Cry Havoc! and let slip...

**THE DOGS OF WAR**

**CHRISTOPHER WALKEN** in "THE DOGS OF WAR"  
A **NORMAN JEWISON · PATRICK PALMER** Production  
**TOM BERENGER** and **COLIN BLAKELY** Director of Photography **JACK CARDIFF**  
Screenplay by **GARY DeVORE** and **GEORGE MALKO** Based On A Novel By **FREDERICK FORSYTH**  
Executive Producers **NORMAN JEWISON** and **PATRICK PALMER** Produced by **LARRY DEWAAY**  
Directed by **JOHN IRVIN** PANAVISION® TECHNICOLOR® DOLBY STEREO

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| <b>SACK</b><br>BEACON HILL<br>1 BEACON of TRESSHOTT<br>BOSTON 723-8110 | <b>ALLSTON</b><br>CINEMA<br>214 HARVARD AVE.<br>277-2140 | <b>SHOWCASE</b><br>DEDHAM<br>326-4955<br>ROUTE 1 of 128 | <b>GENERAL CINEMA</b><br>FRAMINGHAM<br>RTE. 9 SHOPPERS WORLD<br>235-8020 | <b>MEDFORD</b><br>CINEMA<br>RT. 60 MEDFORD SQ.<br>395-9499 | <b>SACK</b><br>CINEMA CITY<br>DANVERS<br>593-2100<br>EXIT 24 OFF RT. 128 |
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**BEST PICTURE**  
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SISSY SPACEK  
**BEST SCREENPLAY**  
TOM RICKMAN

**COAL MINER'S DAUGHTER**

**SISSY SPACEK · TOMMY LEE JONES**  
"COAL MINER'S DAUGHTER"  
also starring **BEVERLY DANGELO · LEVON HELM**  
Screenplay by **TOM RICKMAN**  
Based on the Autobiography by **LORETTA LYNN** with **GEORGE VECSEY**  
Executive Producer **BOB LARSON** Produced by **BERNARD SCHWARTZ**  
Directed by **MICHAEL APTED** A **MIRAGE** / **MIRAGE** Production

**PG** PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

STARTS FRIDAY, FEBRUARY 27

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